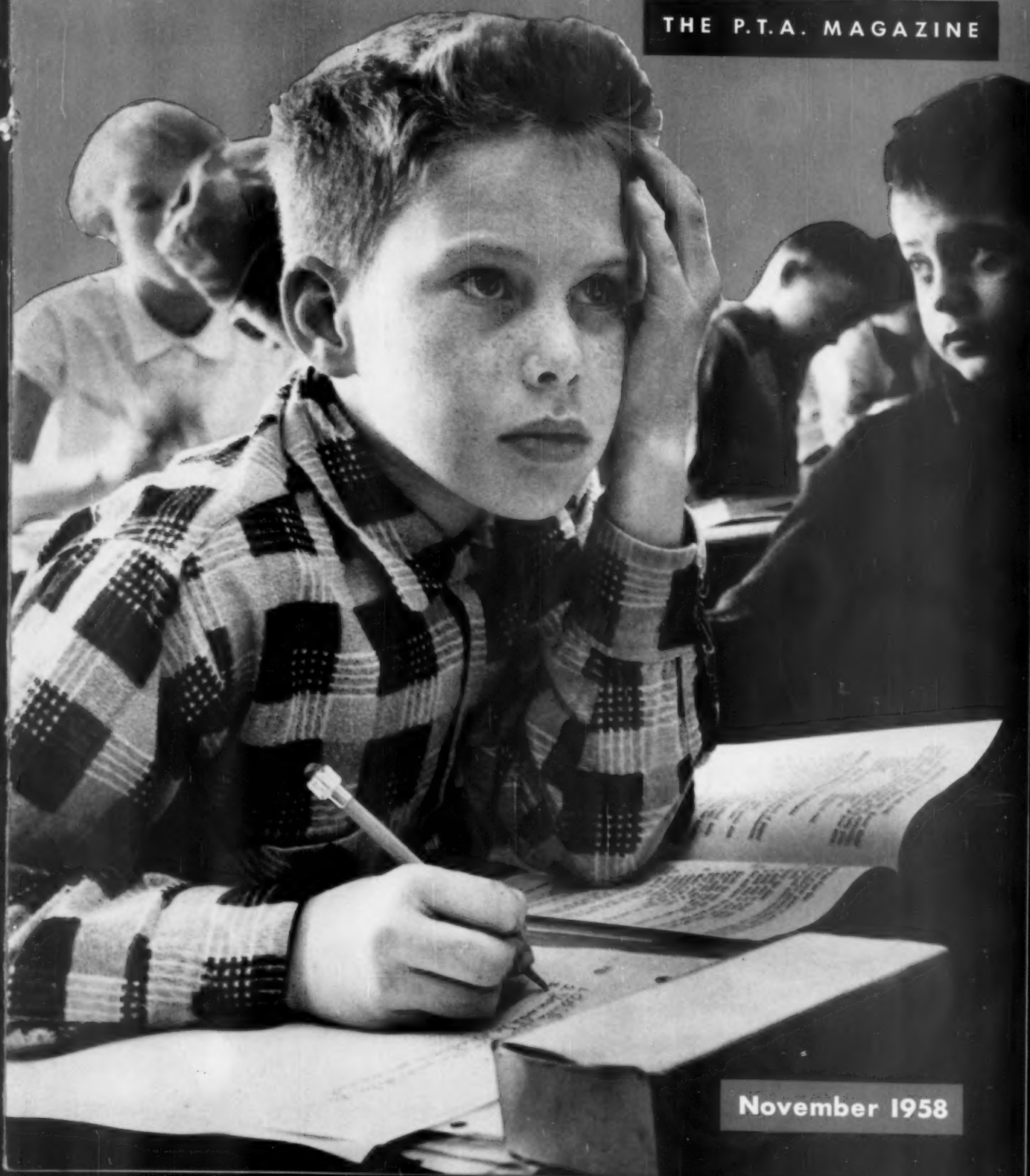


# *National Parent-Teacher*

THE P.T.A. MAGAZINE



November 1958

# Objects of the National Congress of Parents and Teachers



To promote the welfare of children and youth in home, school, church, and community.

To raise the standards of home life.

To secure adequate laws for the care and protection of children and youth.

To bring into closer relation the home and the school, that parents and teachers may cooperate intelligently in the training of the child.

To develop between educators and the general public such united efforts as will secure for every child the highest advantages in physical, mental, social, and spiritual education.

*Membership  
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# National Parent-Teacher

VOLUME 53 NUMBER 3

THE P.T.A. MAGAZINE



700 NORTH RUSH STREET • CHICAGO 11 • ILLINOIS

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700 North Rush Street, Chicago 11, Illinois

The magazine is not responsible for loss or injury to manuscript or art material while in its possession or in transit.

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## Rates

\$1.50 a year—U.S. and possessions  
\$1.75 a year—Canada  
\$2.00 a year—Other countries  
Single copy—U.S. and possessions, 25 cents  
Single copy—Other countries, 35 cents

Make check or money order payable to the *National Parent-Teacher* and mail to the above address. Allow four weeks for first copy to reach you.

Notice of change of address must be given one month in advance and must show both old and new addresses.

The *National Parent-Teacher* is listed in the *Educational Index* and the *Readers' Guide to Periodical Literature*.

Published monthly, September through June, by *The National Parent-Teacher*.

Entered as second-class matter, October 3, 1939, at the Post Office at Chicago, Illinois, under the Act of March 3, 1879.

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## THE PRESIDENT'S MESSAGE

# A THEME AT

MANY OF OUR HOLIDAYS are occasions for going somewhere—to the beach, the country, or the mountains; to a parade, a picnic, or a band concert. But the holidays American families cherish most are the holidays that center in the home. Thanksgiving is one of these. On this glad day we stop hurrying along our separate ways so that we can stay together, and together in the warmth of a loving home give thanks for the blessings bestowed upon us.

As Thanksgiving approaches it seems especially fitting to announce the theme of parent-teacher work for the next three years: "Strengthening the Home, Source of Our Nation's Greatness." Our theme was not chosen in an ambitious attempt to enunciate a new or startling idea. Nor does it stem from a wish to idealize the home or to embellish its functions with sentimental prose. The purpose of our theme is to state a simple but firm fact of history—a fact we cannot escape even if we would.

And certainly we would not. But living in an age of awesome inventions and international situations fraught with peril, we find it all too easy to let self-evident truths slip below the level of awareness. In the midst of history-making events, it is all too easy to forget that the true strength and greatness of our nation depend on the goodness of our homes.

Everything this nation is committed to—justice, generosity, human dignity, freedom, love of God, respect for law and order—is first learned in the home. Children who have not experienced these in-

alienable rights in their early years will have to seek long for the emotional key that unlocks their understanding of what America means. Some may never find the key. For them our cherished Bill of Rights, the Declaration of Independence, and the Constitution remain always words without meaning, words they cannot prize and care little about preserving.

In the face of Russia's frank, all-out commitment to surpass the United States in every field of human endeavor, this is a time of stern self-appraisal for our country. Before the bar of public opinion many matters affecting national welfare and security are on trial—educational philosophy, foreign policy, labor relations, scientific research, technological progress. The home cannot, and should not, escape inquiry.

The intricacies of educational philosophy may be hard to follow. In the maze of international relations and the complexity of labor legislation we may lose our way. But when the home stands trial we cannot plead ignorance. We cannot say that the subject is obscure or remote from our experience. We cannot shrug off responsibility on the ground that what we think or do has little effect. Here the influence of each of us is direct. Here our trusteeship is total and unmistakable.

IN THE WEEKS AHEAD we shall be working out an action program based on the conviction that our finest service to our country is to strengthen its homes. We shall be making our own appraisal of the





# Thanksgiving

American home, its strengths and its weaknesses. On the needs of each family member—the young and the grown-up alike—we shall turn a strong searchlight. We shall study the ways in which the home can best help everyone in the family to attain his full stature—emotional, intellectual, moral, and spiritual. If concern for children's needs has led to overemphasis on children's rights and underemphasis on their responsibilities, we shall seek a better balance. If the swift assault of social, economic, and technological change has weakened the structure of the American home, we shall not wait until the damage is irreparable.

IN A CHANGING WORLD the American home will be the stronger for being flexible and adaptable. But we must be masters of change, not victims driven like autumn leaves before the wind. The eternal verities will remain eternally true, but the task of each home is to bring them to bear, with fresh significance, on

today's problems. It is to give purpose, stability, and zest to life.

As we seek new directions to guide homes in fulfilling their high tasks, we shall be sustained by the faith that Americans today possess the same courage, the same vision, the same rugged ability that enabled the colonists to hew from a hostile wilderness a great and noble nation. For the qualities of our people, for their aspirations and their resolve to achieve them, whatever the obstacles, we give thanks.

To all of you my profound wishes for a happy and blessed Thanksgiving at home.

*Harold V. Parker*

*President, National Congress of Parents and Teachers*



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## HOW TO READ

# PSYCHOLOGY

*In our child-centered culture millions of children have been reared according to the psychological principles expounded by Spock, Gesell, and Company. Yet from the day it popped into our everyday language, the word "psychology" has suffered both misuse and abuse. Still prevalent is the notion, aired by some professionals no less than nonprofessionals, that reading psychology tends to tear down parents' confidence rather than build it up. Is there any truth in the claim? Called here to testify are five experts of unimpeachable judgment.*

*"Let us remember that what we read is not a blueprint but an aid to understanding."*

### FREDA S. KEHM

*Director, Association for Family Living*

MANY OF US CAN RECALL READING an article about some disease, looking it up in a medical dictionary, and being absolutely sure we ourselves had all the symptoms mentioned. The same thing may happen as we read some psychological articles. We wonder, "Am I neurotic?" "Are my children normal?"

Why does such reading disturb us? Because we shrink from dealing with the unknown. As we read about the reasons behind a certain kind of behavior that seems similar to ours, we become nervous and worried. We feel threatened by the thought that we may suddenly discover something unexpected and unforeseen about ourselves or our children. In times past mothers had to worry only about physical things—diaper rash, colic, measles, keeping the bottles warm, or preparing a formula. Mothers today find themselves worrying about their children's emotional well-being: "Is the emotional climate of our home one that will help our children toward healthy per-

sonality development?" "Is our child *too* good?" "Should I say 'No,' or will that damage his ego?"

What is the solution? Should we give up reading psychology? Will our own good common sense provide the right answers without the help of current findings in child guidance? Or is there a way to use these findings without such alarming reactions? I think there is.

First, let us choose material wisely from source in which we have confidence. We need not be disturbed if experts seem to disagree. Disagreement is healthy in a science that is young and dynamic. As knowledge grows and insights improve, there are certain to be changing views. What we read should be read carefully so that we really understand what the writer is saying. The sound, popularly written pamphlets or books for parents are better suited to non-professional readers than the more difficult source material. It is more sensible, that is, to read Dr. William C. Menninger's *Self-understanding* than Anna Freud's *The Ego and the Mechanisms of Defense*.

Second, let us remember that what we read is not a blueprint but an aid to understanding. Psychology cannot tell us what to do or how to act. Rather, it points out that the deepest forces of personality cannot be readily understood or controlled. We can begin to understand these forces and yet be unable to control them. Nor is it especially desirable to try. The mother who quotes Freud at a parent education meeting may not be any better as a mother than one who never heard of him.



## Without Anxiety

*Third*, it is generally helpful to know what to expect of children as they grow. But we must keep in mind that child development is not a matter of rules or timetables. There are always differences in the rates at which children develop, even children in the same family. Moreover, the same procedures won't work well in all families.

*Fourth*, most psychologists agree that how we *feel* about a situation is more important than what we know about it. A decision that may not be valid psychologically and yet is based on honest convictions can give a child more security and stability than one in which we do not truly believe. For example, a baby may not be quite ready for toilet training. However, if waiting makes the mother so anxious that the training will be unduly difficult, it would be better for her to start training the baby now.

*Fifth*, the patterns we value, the way we do things depend in great part upon the way each of us was reared. We should trust ourselves—do the things that we feel comfortable doing, taking into our lives those bits of psychological knowledge that we can really use. As we read, perhaps two or three points will seem especially important. And as we mull them over, they may give us a flash of insight that suddenly seems to illuminate an area that has been dark before. But this will occur only after we have digested the ideas so thoroughly that they have become part of ourselves.

*Finally*, let us be ever mindful that there are no perfect parents or children (for which we should be grateful). Let us accept ourselves and our children

*The third article in the 1958-59 study program on the preschool child.*

as we are, despite the strains and stresses that are a part of living in our culture. Everyone feels anxious and depressed at times, but only if these feelings reach an extreme intensity do they become serious problems. Then we should turn to a professional person for help.

*"If the author's ideas differ from your own, don't get into a dither."*

**WILLIAM E. BLATZ**

*Director, Institute of Child Study, University of Toronto*

AFTER MORE THAN THREE DECADES of working with children, one overriding and hopeful phenomenon appears to me more and more significant: the amazing resilience of children. Actually they seem capable of withstanding almost anything and of surviving against what appear at times to be insuperable odds.

On the other hand, there seems to be a heartfelt need, once these children have grown up, for them to learn how to look after their own children. The resilience of their early childhood must be revived. How can this be done?

It is important for both parents to adopt a plan of training based on some goal—and stick to it unless they have an irresistible reason for change. To change a plan or your mind or even a hat requires far more specific information, plus sounder reasons, than to establish a plan in the first instance. Therefore, read as widely as you wish, but scrutinize what you read very carefully.

If what you read confirms your own philosophy and plan, it may strengthen your confidence. (No matter who you are or what your plan, you will need this kind of assurance in times of stress and uncertainty.) If the author's ideas differ from your own, don't get into a dither. Ask yourself, "In what way does this new idea differ from mine? What evidence is there that this new plan of guidance will be more successful than mine?" Judge on the basis of common sense and your own experience. Often your apparent lack of confidence is due not to your goals or your philosophy but to inconsistent methods of applying what you know. "After all," as Chesterton said, "Christianity hasn't failed; it has never been tried."

This is the era of experts. An expert should be without honor except in his own county. Scrutinize very carefully the background of the author whose work you are reading. What is his basic philosophy? What institution is he attached to? How closely and intimately does he work with children? What opportunity has he had for research? Add any other questions you may think of. Then judge his suggestions, counsels, and theories in the light of your answers.

At the conclusion of my first talk on parent education many years ago, a discerning listener asked me a question that I have never forgotten: "Dr. Blatz, have you ever been a mother?"

*"Where love is, there is always worry."*

**HELEN ROSS**

*Associate Director, American Psychoanalytic Association*

A HINDU POET ONCE TOLD ME his mother could not read. She often said to her children, "I do not wish to put the printed page between myself and truth." For her, truth was born of loving, watching, caring for her children. She needed no formula.

Few modern parents have such serenity, but is it because of books on the psychology of children? If books and lectures on child rearing seem to create anxiety in the parents of today, it is because of the troubling uncertainty parents bring to their reading. They read and listen for answers to their own fears, and when the fears are not stilled, it is easy to blame the writers. Sometimes they approach a book with anger, fearing that they will be reproved for their own insecurity; or with scorn, having observed how a neighborhood child misbehaves in spite of the parents' reliance on child-rearing lectures. Many fall back on their own experience with their parents, feeling that "what was good enough for me is all right for my children."

Few approach psychological knowledge with humility and a willingness to listen with the inner ear of self-appraisal. Such an attitude requires courage in the face of any new knowledge. Not all the inferences to be drawn from Sputnik, for example, can be faced with peace of mind.

Yet no knowledge, be it about ourselves or about elemental particles, can be useful piecemeal. Nor does any education ever end. Herein lies one of the present quarrels with current teaching about child rearing. Parents would like the subject to be finished, the last word said and packaged for specific needs. They do not want to worry. But this they cannot completely escape. Where love is, there is always worry.

Sometimes people criticize the inexactness of our science, but this we share with all scientific knowledge. There is ever more to be discovered and explained. Differences in opinion, contradictions, and dependence on assumptions belong not more to us than to other fields.

Seeking for the security of authority will always be with us. We want the best for our children, yet always feel that "the best is none too good." The long-awaited millennium still lies ahead. Meanwhile the best we have is at hand—to use and profit by, if properly approached and, I would add, properly presented.

Much psychological information is couched in words that seem to carry horrendous forebodings, just because the language is strange. The reported "case material" is too often deeply pathological; it frightens rather than instructs. The normal, everyday vagaries of a child's behavior are too often neglected.

Perhaps someday the "scientific" language will become a common shorthand. We hope not, because then careful observation will end. The Hindu mother depended on her own seeing.

*"Much so-called psychology . . . is really practical advice about conduct."*

**DALE B. HARRIS**

*Director, Institute of Child Development and Welfare  
University of Minnesota*

A PERSON MAY READ PSYCHOLOGY to gain information, to satisfy his curiosity, or to answer a question. Or he may read because he has been driven to do so by a strong need to solve a personal problem. If he reads for this last reason, he is probably already anxious. Anxiety is a sign of inner trouble. It may be increased, though not necessarily caused, by reading psychology. The person seeking help for an intense personal problem should turn to the professional expert, not the library.

The study of man has long fascinated man, but the science of psychology has existed for only seventy-five years. It has accumulated much valuable information about the growth and development of children; about processes of perceiving, understanding, and learning; about attitudes—how they develop and how they change; and about the satisfying of normal psychological needs in healthy ways. All these topics are interesting, but a great deal more needs to be learned and understood in order to answer consistently and adequately many of the questions that people put to psychologists.

For the most part, the average reader finds his psychology in popular writing. Such material should be read with some caution and might well be tested by several probing questions: *What kind of psychology is being discussed? Is the material really psychology, or is it practical or moral advice?* Much so-called psychology in newspaper columns is really practical advice about conduct. The counsel may be excellent and yet not be psychological information. If it is, we need to ask, *Is the information presented from the point of view of abnormal or normal psychology?* A psychologist's slant on behavior is influenced by the kind of people he regularly sees. If they are mostly disturbed people, he will tend to discuss psychological problems from a somewhat different angle and in a different language than if he deals primarily with normal persons.

Of course, hardly any abnormal behavior commonly found in the disturbed person is completely absent in the normal, well-functioning person. The big difference is in how often such behavior occurs and how it is related to other behavior. Virtually any well-trained, thoroughly moral child may be guilty of one or two acts of stealing while growing up, but this is not characteristic of his behavior. A few actions



selected from the experience of any delinquent may look very much like a few actions that could be uncovered in the experience of a normal child. Hence the average parent can assume that most children he sees, including his own, are essentially normal.

Another good question is, *How authoritative is the psychological information presented?* This is difficult for the layman to judge. From the general tone of the book or article, however, he can get an impression of whether the author is cautious in drawing conclusions. Then, too, he can find out about the author or his source of information. He can also note whether the material is published in a book or magazine designed to entertain or to enlighten.

It is my belief that the reliability of a piece of psychological writing can be tested by answering three further questions: *Is it based on common sense? Is it based on an informed professional point of view? Is it based on specific research, which is cited, including examples of findings?* A "Yes" to this third question will warrant your confidence in the author, "Yes" to the second somewhat less, and "Yes" to the first still less. Although the reader will be in no position to evaluate the research, it is in all likelihood superior to folklore and also to information gained through impressions.

Responsibly reported scientific information about human behavior can be valuable to the nonprofessional reader without greatly upsetting him. Again, the harm is likely to come to people who are already anxious—and particularly from sensationally written books and articles. A few practical criteria, such as those I have suggested, can help him keep a perspective on what he reads, gaining useful knowledge that should lessen his anxiety.

*"It is needless to worry and become overly anxious about the trivialities of child behavior."*

**LOUIS W. SAUER, M.D.**

*Noted Pediatrician*

MUCH AS WE HAVE YET TO LEARN about children, the knowledge we do possess has been enlarged and enriched by psychology. The parent or teacher who seeks psychological guidance need not do so with any more anxiety than when he consults a physician about keeping a child in good health. Certain ideas have been tested and are used with confidence by doctors and others responsible for children's well-being. Let me review some of these ideas which provide a foundation for handling children with wise assurance.

Every child is born with a predetermined physical, emotional, and mental makeup. The control of body functions and the routine establishment of good habits are usually mastered much earlier in life than are higher functions of the brain, such as thinking and reasoning. So parents and teachers should not

attempt to teach young children too much too early. Moreover, they should realize that as a rule children learn faster and retain more from their own personal experience than from repeated advice. Long ago the Chinese discovered a truth that is invaluable in training children; it runs as follows: *When I hear, I forget; when I see, I remember; when I do, I know.*

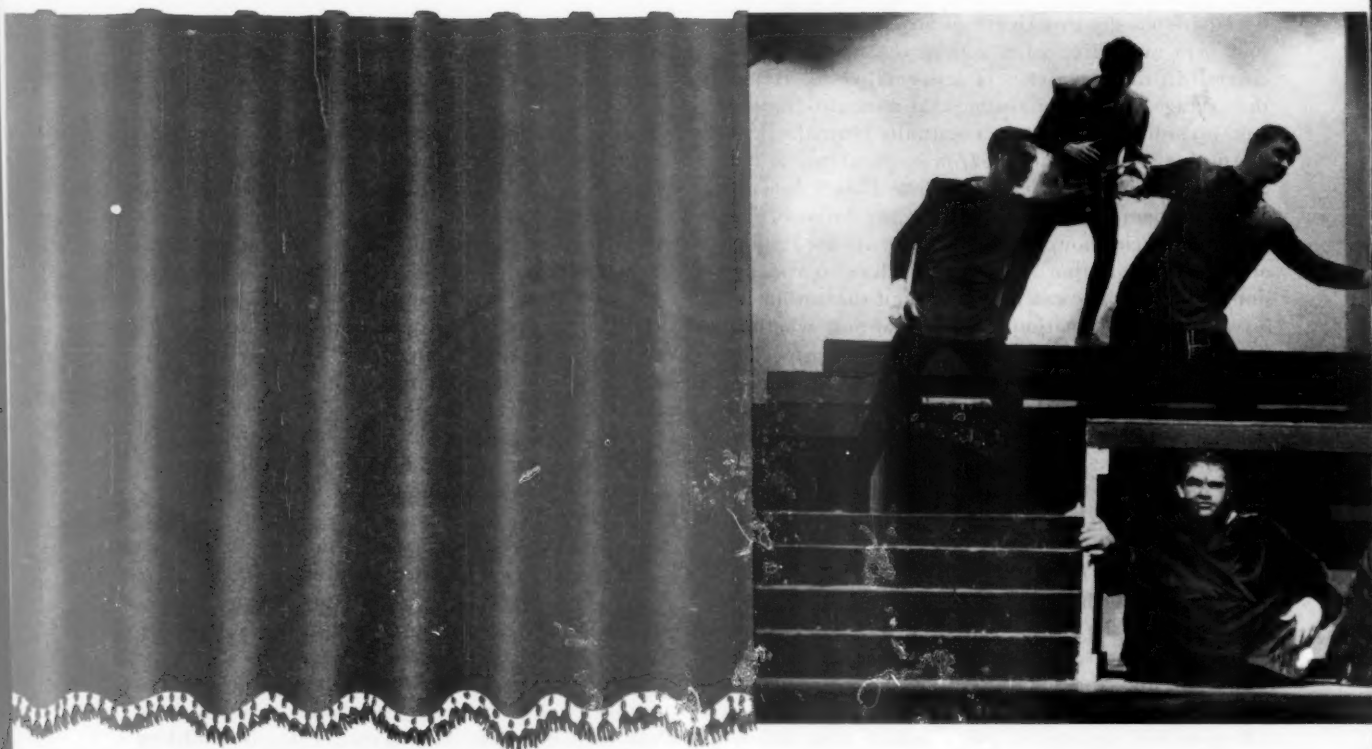
Although "problem child" has become an overworked phrase in our language, the fact is that there are few true problem children. Think back to your own childhood. Isn't it quite likely that you too, at one time or another, caused your parents as much transient concern in your earlier years as your children cause you today? Probably the "problem," whatever it was, corrected itself in the course of time. It is, therefore, needless to worry and become overly anxious about the trivialities of child behavior. Constant harping on minor misdoings may make things worse instead of better.

Not only emotional makeup but mental abilities are inherited in varying degrees. But mental development takes place more slowly and in more diverse ways than does physical and emotional development. Understanding parents and gifted teachers who know how to guide growing children possess unique opportunities, during their stewardships, to instill high ideals and inculcate self-reliance. Likewise children should be taught how to make proper use of their spare time, and, as they grow older, they should be encouraged and permitted to think more and more for themselves.

Though every parent would like to provide his child with the best possible education as well as every other advantage, sometimes he is financially unable to do so. Such parents might well take heart from an outstanding psychologist who pointed out years ago that many children born of people with limited means are endowed with superior will power and desire to achieve. They strive for higher education and despite material obstacles often attain greater heights in their chosen fields than do many who have an abundance of opportunities.

As far as education itself is concerned, most of us now know that merely to teach the three R's is no longer adequate. If America's future generations are to compete successfully with Iron Curtain countries, today's parents and teachers alike should constantly emphasize the importance of training children to observe closely and think deeply. This applies to children of all ages, from toddlers to college age and beyond—to the postgraduates in our universities.

As a pediatrician I add my voice to the voices of those who urge us to give every child a superior education. Only a generation physically and mentally fit can help to achieve universal and perpetual peace. To this end we can use the insights of psychology—and use them not with anxiety but with reenforced confidence.



A scene from the Baylor Theater *Hamlet*, in which the three-faceted hero hesitates to kill the king at prayer. A film made from the play recently won a prize award at the Brussels World's Fair as "the best short-run fiction film."

ONE OF AMERICA'S FOREMOST SCHOOLS of dramatic art is situated about as far as one can get from Broadway and a long, long way from Hollywood. This is the Baylor University Theater in Waco, Texas. Paul Baker, professor of drama and director of the theater, has achieved acclaim in recent years for his highly original productions. But to Baker the play, for all its glory, is not the thing, nor is the theater itself. They are merely a means to an end—and the end invariably is teaching his students to think and act creatively.

Along with many others of his former students I regard Paul Baker as the most extraordinary teacher and the most unconventional man I have ever known. Charles Laughton, one of several drama greats who have beaten a path to his door, describes him as "irritating, arrogant—and a genius." Laughton paid Baker a courtesy visit when in Waco on a reading tour during 1954. He liked what he saw so much that he came back the next week on a special trip, and he has been back every year since, sometimes for two and three weeks at a stretch. "We need a breath of fresh air in the theater," Laughton told a national radio audience. Then he added exuberantly, "Baylor Theater is it."

Yet national recognition has not deflected Paul Baker from his purpose as a teacher. He believes that

there is a little bit of God in everybody and that the power of the mind, when awakened, has practically no limits.

Before I started his course years ago, the dormitory grapevine had advised that the best way to get along with Baker was either to differ with him or to think faster than he did. Conformity is an ugly word to him. He constantly prods his students to think independently. I remembered this the first time I heard him growl at a student whose recitation faithfully duplicated Baker's lecture of the day before. "I'd use a phonograph record if I simply wanted to hear my own words," he said. "We're here to think, not to copy."

The basic course in Baker's teaching program, Drama 106, actually is not a drama course at all but a boiling caldron of ideas and discovery best described by its subtitle, "Integration of Abilities." The textbooks are *The Creative Process*, a symposium of reflections by creative writers, musicians, and painters, and *Works of the Mind*.

As many as 115 students have enrolled in a single Baker class—all voluntarily. Athletic Director George Sauer may send over football recruits who need mental workouts. The university counseling center recommends the class to students who have trouble learning to study and work. And others come on the heartfelt recommendation of upperclassmen. Every session begins with ten to twelve minutes of physical exercise. "Get your blood to circulating," Baker says.

# The Unconventional Mr. Baker

He seems charged with electricity, this unpredictable teacher who makes his own rules. And somehow he starts a current of creativity surging through his students.



© Windy Drum

"There's no point in my talking to a lot of dead brains."

Standing five feet eleven and weighing 180, Baker is an impressive figure. His black, short-cropped hair is almost too wavy to be manageable, and his square chin is dark with beard even when freshly shaved. He dresses casually, usually sweating down his shirts by midday. Pacing the room like a nervous lion, he scrutinizes each student. "Most people don't know how to think," he charges. "Most of you do just what you're told—or less. You contribute nothing." Then he booms again: "Do you know what happens to those who just fill up space like sacks of grain? They graduate! They do what we tell them, and we give them passing grades. But they're really dead. They died in the ninth grade when they stopped thinking for themselves."

No one disputes his reputation for being harsh and antagonistic, but it undeniably is part of his teaching technique. He reasons that antagonism evokes response, and response evokes individual reaction, which in turn stimulates creativeness. Students profess to work harder for Baker's approval than for good grades. "Nobody wants to be taught; they want to be stimulated," he says.

## Be Glad You're Different

Baker believes that the greatest need of practically every student—even Texans—is self-confidence. One begins to accomplish this, he says, by evaluating past

experiences. "Be proud of your home town," he advises. "Your personal background is the one thing you have that is distinctive from everybody else. You are an original. Be proud of it." He further encourages self-confidence by urging the students to do something creative with their hands. "Build a box just to prove that you can do it. Sew something. Dig in the dirt, plant a garden, watch it grow. Convince yourself that you have some ability."

Baker reminds his students that "everything you wear, see, or touch is the result of somebody's creative ability. The shape, size, feel of a soda bottle may have more to do with your love for soda pop than the drink in it. Your clothes have been designed, even the buttons on them. The house you live in. All these things are done by artists, architects, designers. Learn the significance of these things. Find out what *you* like and don't like." He insists that students compete with an ideal—not against somebody else. "When you compete with somebody else you seldom become better than they are. Some people work and get older; others work and grow. The key to growth is to make whopping mistakes, out of which you can grow in new directions."

One major assignment, which Baker says he got from Michael Chekhov of the Moscow Art Theater, dominates the Drama 106 course. He asks students to pick an inanimate object—the limb of a tree, a toothbrush, an old plow. "Study the object for its shape, line, texture, and direction," he instructs.



© Maynard Frank Wolfe: "The Baylor Line"

Charles Laughton and Burgess Meredith discuss a scene in *Hamlet* with Paul Baker (left); Mary Sue Birkhead, assistant director; and Virgil Beavers, stage designer (far right).

"Look at it from five or six viewpoints over a period of days. Feel it, smell it, and write down all the adjectives that come to mind." Baker later calls on class members to translate their impressions into an artistic design, a poem, a musical composition, a short story, or a pantomime on the stage. Through this kind of instructed observation, many students are led really to *see* objects for the first time.

### Fancy Freed

Paul Baker's spirit of creativity charges his students like an electric current. They dream up new, fantastic ideas in theatrical productions and other forms of artistic expression. And it carries over into later life. Many of his alumni have gone on to success in entertainment circles. But he is just as happy about those who have caught his imaginative outlook and ridden it to achievement in other vocations.

Take Bill Carpenter, for example. He was a business student at Baylor when he dropped in on Drama 106 and was captured by Baker's plea for unusual pursuits. After graduation he settled in Texas' turkey country and started a new business—salvaging feathers his fellow townsmen were throwing away. He is now president of a profitable manufactory of millinery supplies, feather dusters, and Indian headdresses.

Or consider Ramsey Yelvington, who operates a spread of ranch land near San Antonio. The creative urge Baker instilled in him keeps his light burning late. He writes plays, one of which, *The Long Gallery*, had a short run off Broadway last spring.

The fifty-some shows that the Baylor drama students produce each year are the testing grounds in

which they can put into practice the ideas that have been stimulated by their classwork. Most of the shows are written, directed, and produced by students, and no student is allowed to star in a play without also doing less glamorous jobs such as costume making, set construction, and so on.

But creativeness spills over into every phase of the productions. When other teachers marvel at the energy Baker's students expend in the theater workrooms, Baker explains: "The kids work hard because they're developing their own ideas. They wouldn't work that hard for me or anybody else. But they'll work themselves to death before they let their own ideas fall flat."

Paul Baker came to Baylor in 1934 as an instructor in speech and drama. His first theater was a deserted chapel on the third floor of Old Main building, and his set-building shop was the open campus. He launched immediately into experimental drama and used the impressionistic approach in the production of a one-act play about the New York elevated railway. The show's cast of fifty made its way to an intercollegiate drama contest at Houston, but the production was such a departure from the traditional that judges could not classify it and hence disqualified it. Yet Paul Baker's startling new method was the talk of the meet!

Two years later Baker made a round-the-world research tour of theaters in England, Germany, Russia, Manchuria, Korea, and Japan. Then he studied under the esteemed George Pierce Baker at Yale, where he added a master of fine arts degree to the bachelor's diploma he held from Texas' Trinity University.

When he returned to Baylor in 1939 he found that his intimate but inaccessible chapel theater had been traded for a monstrous 2,500-seat auditorium that had roominess but none of the flexibility and intimacy he felt essential. This he remedied temporarily, to the consternation of university administrators, by building a tent of burlap cloth and plywood around the auditorium's twenty front rows, thus getting the size of theater he wanted. He meanwhile started diagraming the plans for a new playhouse entirely different from anything ever done before.

The key to his plan was an audience space with swivel chairs. The conventional front stage was to be supplemented with side stages and corner stages—five acting platforms in all, with the audience able to swivel from one scene to the other. The back lobby and overhanging balcony were available as a sixth stage, suitable for plays like *Romeo and Juliet*. Or the chairs could be moved to the stage areas and the center floor used as a theater in the round.

The plan at first fell on deaf ears in the administration office, which was trying desperately to pull the university out of debt. But when Baker found interest and friends at Rockefeller's General Education

(Continued on page 37)





## NOTES from the newsfront



**You Won't Need a Boat.**—If you were to cross the Sea of Clouds, the Sea of Serenity, or the Sea of Nectar, where would you be? The answer: On the moon. And the seas are not really seas at all but great dry plains. Ancient astronomers named them seas because they thought the moon had water on it. There are about thirty of these dry "seas" visible. Darker than the rest of the planet, they are what we see when we refer to the "man" in the moon.

**A Hopeful Downturn.**—In 1957, for the second year, the number of patients in U.S. mental hospitals declined. Even though admissions increased 5.6 per cent, the population of mental hospitals fell off because discharges increased 9.2 per cent. Mental health association leaders believe that the continued downward trend is directly related to increased expenditures for patient care (up 11.1 per cent in 1957) and the larger number of employees in mental hospitals (up 6 per cent).

**Countdown on Calories.**—Which is harder work—ironing or bricklaying? According to Edward E. Gordon, M.D., writing in *Modern Medicine*, a housewife ironing uses up 4.2 calories per minute, whereas a bricklayer plying his trade consumes 4.0 calories a minute. A person reading in his easy chair uses up 1.2 calories a minute; but if he were to bestir himself and shovel coal, he'd be burning up 10.2 calories every minute. Men who like to watch their waistlines will be startled to learn that mowing the lawn uses up more calories per minute than does playing golf (7.7 as opposed to 5.0).

**Bright Note.**—"More and more of our gifted children are coming from average homes," contends Elizabeth M. Drews, a psychologist at Michigan State University, after studying gifted adolescents in the Lansing public schools. Studies made in the twenties showed that a majority of gifted chil-

dren came from professional and high-level managerial groups. "But today," says Dr. Drews, "there is more intellectual stimulation in the average home, and more and more bright children are coming from the ranks of the skilled, semiskilled, and white-collar workers."

**The High Cost of Crime.**—A staggering \$22 billion a year—that's the estimated annual bill for crime in this country, reports J. Edgar Hoover, director of the Federal Bureau of Investigation. This amounts to \$128 a year for every man, woman, and child. Crime costs \$1.11 for every dollar spent on education and \$12 for every dollar contributed to churches.

**Mad About Music.**—Every city in the United States with a population of 50,000 or more has a symphony orchestra. In addition, there are thousands of amateur ensembles in small towns, high schools, and universities. In 1957, some \$400,000,000 worth of musical records were sold. About 35 per cent of them were classical music. These facts reflect a tremendous increase in popular interest in music during the present century. The cause? In large part, it is the invention of mechanical means of reproduction—the phonograph, the tape recorder, radio, and TV.

**Male Superiority.**—What can men do better than women? Tailoring and cooking. So the Congress of Home Economics, meeting at the University of Maryland, was told recently. The speaker was Mrs. B. Tara Bai, director of the Lady Irwin College of Home Science, New Delhi, India.

**Last Call.**—About 600 animal species are now in danger of extinction, warns the International Union for the Conservation of Nature. Epidemics, predatory animals, the spread of civilization, and "human stupidity" take a big toll among our wild life. But many of these disappearing species can still be saved, say Union officials. In this country, for

instance, conservation-minded groups, with the help of government reserves, have rescued from extinction the wild bison, the trumpeter swan, and the blackfooted ferret.

**You Can Bank on These Children.**—A total of 5,177,000 school children had \$181,195,000 on deposit in their school savings accounts at the end of the last school year, reports the American Bankers Association. School savings systems are in operation in thirty-seven states. As a further means of encouraging thrift and building better understanding of banking, many banks cooperate with schools in arranging bank visits, talks, movies, contests, and distribution of publications among pupils. Some also help their local schools plan classes in money management.

**Fateful Decision.**—The country with the lowest rate of fatalities due to motor accidents is Saudi Arabia. Perhaps this record may be attributed to the fact that when a fatal automobile accident occurs in Saudi Arabia, the victim's family has the right to choose how the irresponsible driver will be punished. Legally the driver is liable to the death penalty.

**Bonus for the Early Bird.**—Success in a job seems to be related to choosing a career early, a survey of more than 4,000 New York University graduates indicates. Walter L. Kelly, head of the school's placement service, found that, among the graduates of 1946, 1951, and 1956, those who decided on their job goals as freshmen now earn average salaries of \$650 a month; those who decided as sophomores, \$580; as juniors, \$565; as seniors, \$550. Those who waited until after graduation to make up their minds get \$530.

**The Outer, the Better.**—"Lots of people," observes the magazine *Changing Times*, "are afraid that the next war will be fought in outer space. As for us, we can't think of a better place."

# What Kinsey

# Overlooked

Did the Kinsey reports add one cubit to our understanding of the sex problems of young people? If not, what did they fail to take into account about the human longing to be loved and cherished?

LESTER A. KIRKENDALL

TEN YEARS AGO American bookstores were stampeded by people, goggle-eyed with curiosity, all seeking a copy of the famous Kinsey report, *Sexual Behavior in the Human Male*. In the years since then not only have other reports appeared, written by Alfred Kinsey and his colleagues, but much sober thinking has gone on and judgments have matured.

One purpose of the reports was to provide a better understanding of human sexual behavior. Now is perhaps a good time to explore the extent to which that purpose has been achieved as far as adolescents are concerned.

From the first, many people recognized that although the reports contain much valuable statistical information they still fail to provide parents, teachers, and young people with the understanding they seek. True, the reports underscored points of which many persons were already aware—for example, the ostrich-like attitude our society has taken toward adolescent sexuality. Many young people, the Kinsey surveys show, have experiences that would greatly

distress their parents if they only knew about them.

At the same time the data also reveal that young people are responsive and have a capacity for relating themselves to others. The possession of this capacity is all to the good; in fact, it is essential to mature, full living. The real problem for parents, teachers, and guidance workers is to help boys and girls make desirable and effective use of it.

On the other hand the reports overlook some very important points. Prepared as the results of surveys and couched in statistical terms, they do not differentiate between the kind or intensity of feelings associated with sexual experiences. Nor are they concerned with the desirability of restraint. They suggest little that is helpful in the way of evaluating long-run outcomes. Moreover, they offer no help to young people and their elders in making necessary decisions about standards of conduct that will lead to personal fulfillment. The reports deal with averages and are much more concerned with the quantity than with the quality of behavior.



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# ABOUT KIDS

We need desperately to go beyond this kind of information. If we are to understand our teen-age children, their needs and problems, we must consider human relationships and how sex affects them. To be concerned only with the actual commission or omission of sex acts is terribly defeating. Such concern overlooks both the quality and the nature of human relationships.

## Focus on Feelings

For years I have worked with young people and done research on problems related to sexual attitudes and conduct. Both my research and my teaching have led to an approach that I think should be helpful to parents. It is an approach based on the idea that an expression of feeling which takes place in the framework of enduring love and consideration has a much different meaning than when the same thing happens in an advantage-taking framework.

Casual, transitory petting—at the “pick-up” level, for example—disregards the feelings and needs of others. It damages and destroys the capacity for deeply felt relationships. On the other hand, a boy and girl who are genuinely affectionate and sincerely interested in one another usually respond to each other lovingly because they feel so close in other ways. Should physical response at these two very different levels be regarded as having the same meaning?

Once we become concerned with creating relationships that have in them trust, integrity, respect, and a broad, reaching-out quality—all of which are an essential foundation for marriage—we have to think differently about sexual expression.

And when we do, we inevitably become concerned with reasons. We recognize that sex is used for many purposes other than physical pleasure. Thus one sees boys pursuing pick-ups because their friends do it. Insecurity in group relationships or pressure from friends can result in sexual experiences at this level. One sees girls trying to entice boys. The pressure many girls feel to find love, to date, to marry leads many of them to use or accept sex as a means to that end. One finds a boy who is hostile to girls using sex to debase them. One finds a girl who is bored with a boy encouraging him to make advances; then, under

the guise of outraged virtue, she breaks off with him.

In a large proportion of teen-age relationships that include petting there is little or no capacity for communication between the couple. Their motives are usually different and self-centered. The boy frequently engages in these experiences to satisfy curiosity and to build a certain sense of masculine accomplishment. The girl is often attempting to please the boy, and to be sure she has someone to go steady with. The result is that most of these relationships break on the rocks of noncommunication and self-centeredness. Sex, instead of strengthening the relationship, has weakened it and helped bring it to an end.

## When Words Are Wanting

Most parents have as much trouble talking with their teen-agers as the teen-agers have talking with each other. I know many boys who are, in the popular phrase, “virgin” boys. They are following socially approved standards and exhibiting commendable conduct. They should feel satisfied and aware of the support and approval of others. But are they?

Actually most of them are on the defensive, and a little embarrassed and apologetic over their lack of experience. Furthermore, they say that no one really knows the course of action they have followed, least of all the people who ought to support them—that is, parents or respected adult leaders. No one has ever praised them for what they are doing. Rather than sensing their elders' approval, they are much more likely to feel that no one knows or cares.

The experiences of these boys indicate the problem many parents face. They are so frightened and inhibited about sex that they can't give warm, open support even to conduct they approve.

I take every opportunity I can to compliment such boys on not having exploited their relationships with girls nor having taken advantage. When circumstances warrant I commend them for a mature, responsible attitude toward sex. Recently one boy responded to my comments by exclaiming, “Blow me down! I never thought I'd live to see this day.”

*The third article in the 1958-59 study program on adolescence.*



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The approach I have suggested requires much of us as parents and teachers. It means first of all that many of us must think in a new framework. We have to understand every human being's need to belong, to identify himself closely with others. We have to believe in the importance of every human being's capacity for affection, for giving and receiving love. In any decision the crucial question is "How do life experiences affect the development of this sense of relatedness? How do they strengthen the feeling of good will toward mankind?" Effective use of such an approach, as many will discover, requires time and careful thinking. Furthermore it requires openness and frankness.

First of all, we need to build an understanding of how various physical expressions and experiences affect human relationships. This does not come easily, for there is a tremendous lack of realistic, sound information about this area of life. Yet free, open discussion will bring to light many more insights than most people have. Some families have found that reading such references as those listed on page 36 of

this magazine, then talking them over, is a first step toward an objective discussion of their own family situation.

### To Tell the Truth—

Those who would deal helpfully with young people must be able honestly to recognize their real feelings and concerns. Many times I have counseled with parents who object, in evasive, cover-up terms, to their children's dating practices or partners. Fearing that the young people will, as the parents put it, "become involved," they voice objections to staying out too late or reckless driving, or they say that "too many dates interfere with their schoolwork" or urge them to engage in "good, clean fun."

The young people themselves often recognize the real concerns behind these protests, but they too are tongue-tied by their parents' fears. If only parents, teachers, and youth could discuss, frankly and calmly, such matters as standards, dating conduct, and the place of sex in human relations, their ability to work together would be greatly enhanced.

I believe (and here I write as a parent of two teen-agers) that our object must be to help young people think constructively and positively about human relations—the satisfactions and responsibilities they entail. We can sensitize them to the value and meaning of such relationships. Once we parents have done this, we shall have done all we can. If we have done it well, however, there will be no need to fear for the moral standards of youth.

And if Kinsey overlooked some things, so did the rest of us. We have overlooked the natural desire of children and youth (and adults) to be accepted and happily related to others. We can always count on this to help us over rough places.

Remember, ten years ago, when many people were wailing that the Kinsey report would result in "rampant immorality among youth"? I doubt that many now think that has happened. Young people generally have too much good sense and enough balance to avoid being swept off their feet by a Kinsey report or any other. As adults we need to match their aspirations, their strivings for love and acceptance, with mature wisdom, with understanding, and with faith.

*Lester A. Kirkendall, who is professor of family life at Oregon State College, has long encouraged and guided the thinking that underlies wholesome sex education. Among his many influential writings are the pamphlets Too Young To Marry? and Understanding Sex.*

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Love, which is the essence of God, is not for levity, but for the total worth of man.

—RALPH WALDO EMERSON





## WHAT'S HAPPENING IN EDUCATION?

• *How will the new National Defense Education Act affect a local community? Can students now in college be assisted by loans provided by the Act?* —M. E. G.

The Education Act offers more "prizes" than a TV daytime quiz program. All go to the American people to improve their education.

Improvements the Act aims at are these:

1. Loans to deserving college students, especially those who plan to teach.
2. Grants to those taking graduate work, especially students planning to teach at the college level.
3. Better counseling service in high schools.
4. Improved instruction in mathematics, science, and foreign languages through improved equipment and supervision.
5. More and better instruction in foreign languages, especially those not commonly taught.
6. Wider use of audio-visual aids.

In "boiling down" this Act, I may have omitted some vital aspects. Indeed the U.S. Office of Education and its lawyers are still reading the fine print to discover what they can do and how. One officer tells me, "The full implications of the Act will probably not be realized until after several years of operation."

Congress, in its actual distribution of this four-year \$887,000,000 educational "jackpot," reminds me of my grandfather. He used to hand me one piece of candy, saying, "If you are good and wipe the dishes for your mother maybe there will be two pieces of candy for you tomorrow." Similarly Congress made relatively small appropriations for each of the "titles" of H.R. 13247. Much of this money will be used to "get ready to start." Presumably Congress will add more next year. Meantime each state and many local school systems as well as colleges and universities must consider what they can (and must) do to strengthen education along the lines set forth by the federal government.

One important exception is loans. The N.E.A. estimates that institutions acting promptly ought to be able to get loans into the hands of deserving students within ninety days—that is, by December 1.

Frankly, no one knows whether the loan plan will work. Many a school system finds that its student loan funds go begging because students and their parents don't like to borrow money when they are not sure they can pay it back. What student feels he can, on graduation, step into a good job that will enable him to repay a loan?

Nevertheless here is Uncle Sam offering loans to prospective teachers and to promising students in science, math, engineering, and languages. His terms: up to \$1,000 a year for five years, to be repaid in eleven years with interest at 3 per cent a year, beginning one year after the borrower ceases to be a full-time student. But if the graduate takes up teaching in a secondary school he will be forgiven up to one half the loan.

Fellowships for graduate work are more attractive. The fortunate student who wins one receives an outright grant of \$2,000 for the first year. The second year he gets \$2,200; the third, \$2,400. Every year he gets an additional \$400 for each dependent. And each institution receives \$2,500 per fellowship-holder to cover the cost of his education.

There's so much more in the Act that I cannot begin to cover it all. This department invites inquiries, which we'll do our best to answer.

Certainly the Education Act will provide a "shot in the arm" for guidance, area vocational schools, area language studies, improved labs in high schools, and much wider use of educational television. As someone said of it, "What a splendid roof for the neglected, rickety home of elementary schools! Some day Congress may put an adequate new house under the new roof."

• *A number of us have been reading and discussing Vance Packard's book The Hidden Persuaders. We are disturbed at his detailed account of how the American people, apparently including us, are being manipulated and hoodwinked by public relations experts and advertisers. Is this true? What are the schools doing to prepare children to understand and fend off the pressures of mass media?* —W. B.

The mass media problem is one that a special committee of the National Congress of Parents and Teachers has studied and reported on for several years: what to do about comic books, motion pictures, radio, and television. The committee recommends "intelligent selection of the best comics, motion pictures, and radio and television programs by parents, by children, and by parent-teacher associations." It supplies a helpful guide to such selection.

The highest educational policy group in our land has now spoken out on the problem. In its newest report, *Mass Communication and Education*, the Educational Policies Commission, composed of outstanding educators and laymen, says, "One of the major functions of education is the training in selectivity."

Anyone who suffers through his child's addiction to rock 'n' roll, anyone who has read *The Hidden Persuaders*, anyone who sees a youngster being consumed and dominated by comic books or television now has cause to cheer.

Not a loud cheer. Just a small one. But since two great national groups have looked at mass communication and agreed on what needs to be done, perhaps our schools will begin to heed them and act. Thus far the schools have done next to nothing to develop "selectivity" among children. Educators regard mass media as something that smells bad. If they just hold their noses it will go away. Well, mass communication won't go away. The Educational Policies Commission reminds us, "The people of the United States live in a world saturated with the products of mass communication." It has (1) given the teacher a different kind of student to teach and (2) modified the role of both the teacher and the administrator.

What can you do?

Where will you find a better topic for discussion? Get and study *Mass Communication and Education*, available for \$1.50 from the National Education Association, 1206 Sixteenth Street Northwest, Washington, D. C., and *Suggested Guides for Evaluating Comic Books, Motion Pictures, Radio, and Television*, free from the National Congress of Parents and Teachers, 700 North Rush Street, Chicago 11, Illinois. Work with teachers and curriculum planners to teach "selectivity." Here's an educational program for which your home becomes the laboratory because mass communication comes into the home more than the school. I do know of some practical programs. I know it can be done.

• *I read that there is a teacher shortage, and yet I can't find employment. I am a graduate of one of the eastern women's colleges. Two years ago I taught English in a good private secondary school. This year I received my master's degree in English from a leading university. Whenever I put all this down on an application the first question is "Do you have a*

*teaching certificate?" Well, I don't, although I have taken twelve hours of education. Why isn't it enough for a person to know English and have some teaching experience?*

—M. G. R.

The fact that you have not been able to find employment as a teacher is, indeed, cheering news. It reveals that the schools to which you have applied have not been forced to lower their standards. Lower them to you, that is, because despite your master's degree you are not prepared to teach in the public schools. Your college work, excellent as it may well have been, could leave you floundering in the classroom like a fish out of water.

You might face a class whose reading level varied from fourth grade to twelfth. What would you do about that? You will have lesson plans to prepare. Ever do that? Your students' IQ's may vary between 80 and 150. Chaucer won't help you with them!

Are you familiar with the language arts recommendations of the curriculum commission of the National Council of Teachers of English? Do you know about audio-visual aids—films, filmstrips, records, and so on—that make learning easier and better?

Probably your answers will be "No" because these facets of teaching are not included in the liberal arts or English courses you took for your master's degree. They will be found only in courses required for teacher certification.

Every now and then some liberal arts college president groans in public because the schools won't accept his splendid graduates as teachers. Frankly, if the public schools were to accept as teachers some of the instructors on college faculties there would be a public uproar. School boards would be voted out of office, superintendents fired. Schools are to a degree protected from incompetency by their requirements for certification.

Nevertheless many states make provisions to use teaching applicants with liberal arts training. They permit teacher training on the job. When you next apply ask if the school would take you on if you agreed to register for teacher education courses—evenings or Saturdays—at a nearby teachers' college or school of education. Say that you will take all the courses necessary for teacher certification. I think you may get a more hospitable reception.

Some critics denounce teachers' colleges and state departments of education, with their certification requirements, as conspirators. They work together, say these critics, to put up barriers that prevent people who really know their subjects from teaching. Any kind of barrier should of course be examined and reexamined. Yet thoughtful people who look at certification requirements usually feel that though a few competent teachers may be banned, the public is saved from thousands of incompetent ones.

—WILLIAM D. BOUTWELL

# So Young- and So Worried?

ESTHER L. MIDDLEWOOD

*The third article in the 1958-59 study program on the school-age child.*

TRY, IF YOU WILL, to recall a real worry of your childhood. Was it apprehension about being invited to join a club? Or long moments of anxiety as names were read at a Valentine party? An interminable trip home from school with a less-than-satisfactory report card in your pocket? Sleepless hours the day your mother was taken to the hospital? Whatever the episode that comes to your mind, it will be only one of the fearful, anxious moments of a childhood that could undoubtedly provide many such memories. At its best, childhood is beset with worries, and at its worst the worries may be intolerable. Yet we adults look back so nostalgically upon the rosy parts of our past that we tend to think of all children as being worry free. Often we even fail to take very seriously the anxieties they tell us about. But no child ever was, or is, really carefree.

The worries that creep into children's lives are many and varied. Some, it is true, are a part of growing itself and are just as inevitable. But many are imposed upon them by circumstances or inadvertently by adults.

Growing itself produces some anxiety because growth always means changing from the old to the new. It means assuming new tasks, which seem big and fearful. It means facing the unknown. At the



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same time this anxiety is somehow exciting, and because children love adventure they cope with it well. As they acquire new skills and test their own adequacy, many worries are relieved—only to be replaced by new ones. Each successive worry, however, seems a bit less formidable than its predecessor. And finally the fun of the challenge overshadows the fear.

Some worries are more difficult to allay, though they may arise quite naturally. A little child may be greatly disturbed by the coming of a new baby, even if he doesn't express his concern as jealousy. He may be worried about his mother's absence or the fact that she seems to spend more time with the newly chosen child. Or he may be worried about his relation to the newcomer, who, in a sense, has usurped his position.

By the age of six a child has become fairly knowledgeable about the world in which he lives—that is, his home. However, he still has his troubles. For five years he has been reared in the comparative safety of a small, compact, and certain world. He knows what is expected of him. His role as baby, big brother, peacemaker, or imp has been well established, and he can choose to fill it or not, as he wishes.

Then abruptly the six-year-old's snug little world is shaken. A new unknown is thrust upon him. With

**Sharing laughter may double the laughter, but  
sharing worry may cut it in two or even chase it away. To lighten  
your child's worries, you need to know what causes them.**

his new shoes and his box of sharpened pencils, he takes on the bigger world of school. He has to learn to read. He must make his mother proud of him. He has to be a "big boy" and "do as the teacher says," when he doesn't even know the teacher, let alone what she is likely to say. He may perhaps have been threatened with what will happen if he doesn't behave properly in school. He is confronted with new routines, new rules, bus drivers, safety regulations, and a host of other unknowns. So much, so very much to be assumed—and so little time in which to prepare for it!

Our youngster's world begins to expand at such an incomprehensible rate that he feels he won't be able to manage it. We frequently see evidences of this strain in six-year-olds. Whereas at four and five a child may seem to have hurdled the usual fears of wiggly dogs and loud noises, at six and seven he may have bad dreams or be afraid of the dark. To quiet his anxieties he may even go backward a bit to the safety of earlier childhood, assuming behavior that he had previously discarded as babyish.

### **The Dread That Lurks Behind**

At this age the child's fears appear to be unfounded and attached to the most unreasonable things. He may fear that one of his parents will die, fear that he will be kidnaped, fear new experiences—and all just when parents so want to be proud of him! But though his worries *seem* unfounded, we need to be patient and understand that the outward expression of worry is not the real worry. The real worry is revealed by a vague, diffuse, floating anxiety that permeates his life. Because the youngster cannot focus this feeling, he picks out things about which it is logical to be afraid. Isn't it much easier to explain that you are afraid of being kidnaped than to admit being afraid of losing your parents' love by falling short of their expectations? Isn't it more reasonable to be afraid of dying than to be afraid to grow? So the child chooses the more reasonable fear.

As time goes on, he finds that reading makes sense, that he can manage the big, new world of friends and school. He becomes a stickler for school rules because he knows them. He's exacting in his demands on others, but he doesn't want others to demand too

much of him. It's so hard to lose—still! By eight he may well seem so competent, sassy, and overbearing that he appears conceited. Yet all this swagger, loud talk, and noise are only his way of bolstering himself, of giving the lie to that shaky inner doubt of his ability to cope with the world. Gradually, with patient handling, his need for boisterous pretense will diminish—although sometimes the pretense persists for a long, long time. In fact, it frequently reappears, intensified, during the teen years.

The pre-teen child often worries about his changing body. The body with which he has become familiar is beginning to take on a strange form. What kind of person will emerge from these changes? He looks at the adults about him with their strange shapes and sizes, their big noses and lined faces, and he worries! Will he be too big, too little, unattractive, or physically weak? (Boys worry about not being strong, and girls worry about not being attractive.) For most children, though, the worry finally disappears as they become familiar with their new selves.

There seems to be an almost endless array of worries in every child's life. Are his clothes okay? Will "the guys" like him as well as they like Rex? Will he be able to keep his bed dry at camp? Each child has his own preoccupations. To adults these seldom appear earth-shaking, but to the child they are of grave concern at the moment and warrant sympathetic listening.

### **Where Fear Finds No Foothold**

Why, we may wonder, do some youngsters seem to be worried all the time—brows furrowed, eyes full of dread—while others seem to have only brief spells of anxiety about some specific thing? The answer takes us back to infancy, the time when a baby begins to develop positive feelings about himself and the world in which he lives. A child who learns, from pleasant experiences with those who love and cherish him, that he is important as a person will have few worries about his own worth when he is older. Confident of his parents' trust, he grows sturdily and well.

During the early school years this confidence will have a bearing on his worries. The youngster who feels moderately sure of his niche in life will have few fears of not being accepted by his schoolmates. It is the child devoid of faith in himself who broods



with anxiety about each little failure. To him membership in a play group, election to office, a jeer from a pal—all these matters of personal relations assume frightening proportions. They are intensified for him as they seldom are for a child who has grown up sure of his own worth. True, most children are concerned or even anxious about being accepted and acceptable (the need to win, the elections, the Valentines). Yet comparatively few find the discomfort unbearable. What worry they do experience makes them try a bit harder to win approval. With a new success the old worry is forgotten. And to help them along we can give them ample opportunity to develop the skills they need in order to meet the world's demands with greater certainty of mastery.

Unfortunately, however, there are enough boys and girls who feel basically unwanted and unacceptable so that any adult who lives and works with children should recognize their urgent need for assurance. What undermines such a child's faith in himself? For one thing, repeated comparisons with a brother or sister. For another, parents who expect too much of him. Or perhaps his feeling of unacceptability may be founded upon something he cannot alter, such as being a boy in a family that always wanted a girl, being only of average intelligence in a family proud of its mental superiority, or being modestly attractive in a strikingly handsome family. Under these circumstances a child may become so uncertain about his own worthiness that he refuses to trust any evidence of it.

### No Price Tag on Love

Occasionally parents will place a price on love: "If you love me, you'll get better grades next time" or "Mother can't love you if you are bad." A naughty child usually knows he has been bad, but sometimes even when he isn't naughty he feels "bad" and has "bad" wishes. So, he reasons, if love is to be denied as a punishment for badness, then Mother's love must be lost to him.

Such a child lives in constant worry, for though he can control his outward behavior, he cannot control his inner feelings. He can keep from showing his anger, but he feels it just the same. He can hug his sister, yet he really wishes her out of the way. In other words, where too much emphasis has been placed on withholding love because of "badness" and awarding it for "worthiness," the child may become certain that he is unworthy of love.

Since each child is unique, it is impossible to consider all the worries that children might have. It is enough to recognize that childhood cares are real and important—and that they may last a very long time. Although most children outgrow most worries, the outgrowing process itself may seem to go on for years. A ten-year-old boy may still worry about going to the doctor, just as he did in early childhood when



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the man in the white coat jabbed him with a needle. Some worries need time to wear off. Others pass over quickly. And still others may disappear just as the desperate parents are all set to make an appointment with a psychiatrist!

Obviously we don't want to put our youngsters in padded boxes. Nor need we protect them from everything that might cause them concern. What, then, is our role? To listen attentively and to believe in a child's ability to manage his worries, assuring him over and over again that we love him. Who has not seen a child's face light up with relief—and perhaps what we adults call gratitude—when he senses anew that he is loved and believed in? Without this loving reassurance children often become adults who, unable to free themselves of their childhood worries, cannot lead productive, creative lives.

Our children need, above all, faith in themselves, an inner strength that is derived from love, so that new experiences will take on the shimmer of adventure instead of the dark face of fear. Now, while they are small, let us see that their cares aren't too big.

If we want sturdy, courageous adults, then, we must heed the fears of children. They are so young to have so much to worry about!

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*Esther L. Middlewood, a former teacher and psychiatric social worker, is the well-known chief of the education section of the Michigan Department of Mental Health. In addition to varied leadership roles in her own state, she is a member of the board of directors of the nationally famous Mental Health Film Board. Among Miss Middlewood's writings are two important booklets, These, Our Youngsters and Sex Education Within the Family.*

# Campaign Against Illiteracy—

## A WAR WE MUST WIN

PAUL WITTY

HOW MANY ADULTS IN THE UNITED STATES are illiterate? What's your guess? A few hundred thousand? A million? Five million?

First we should define literacy and illiteracy. The ability to read is so important to the individual and to the nation that for many years the United States government has been collecting information on the literacy of its people. Since 1870 census takers have been asking the question, "Can you read or write, or both?" If the answer was yes, the person was classified as literate. On this basis the extent of literacy in the United States in 1870 was found to be 80 per cent. Gratifyingly enough, decade by decade literacy gained. By 1920 the United States could report a literacy rate of 94 per cent.

But then some startling and disturbing information came to light. Tests of the reading and writing skills of young men subject to the draft in 1917-18 revealed that a quarter of the men tested (24.9 per cent, to be exact) "were unable to read and understand newspapers and to write letters"! Where was our vaunted literacy? What did we mean by literacy anyhow? Is the ability to write one's name and to puzzle out a few printed words literacy?

This question has been discussed widely. About the time of World War II a concept of "functional literacy" emerged. Functional literacy was referred to as the "ability to engage in all those reading activities essential to the welfare of all citizens in a culture." Of course, this definition is very general and inexact. No one, to my knowledge, has made a list of "reading activities essential to the welfare of all citizens," although some attempt has been made to describe the "distinctive functions that reading should serve" in an age of mass communications media. Certainly no two lists would be alike.



### The Range and Danger of Illiteracy

Nevertheless there is practical agreement on what functional literacy is. It is roughly the reading skill possessed by the average pupil who reads fourth-grade material easily. To get accurate information on national literacy in these terms, it would be necessary to give reading tests to a sampling chosen from millions of adults. Since this would be an expensive and arduous task, the level of education is often employed instead. Those who have completed fewer than five years of schooling are counted as functionally illiterate. This is a crude but practical index.

Of course, there are some individuals with little or no schooling who have become excellent and avid readers. And there are those who have sat through more than five years of school without becoming proficient readers. In some cities, for example, considerable numbers of seventh-graders have been reported recently to lack fourth-grade reading skill. However, there is sufficient relationship between schooling and reading ability to make the number of years at school a fairly reliable gauge of literacy.

Now, where does the United States rate on functional illiteracy? How many of our people can't read well enough for reading to be of practical use? *Literacy Education*, a pamphlet published by the U.S. Office of Education in 1953, gives the percentage of functional illiterates (twenty-five years of age and over) as 11 per cent of the population—a total of 9,630,000 adults. Of that total, 2,299,000 have had no schooling at all. We may assume that most of these adults are almost completely illiterate.

To be illiterate is to be extremely handicapped—intellectually, socially, politically, and economically. Think how much adults depend today on the printed

Pete is in the army,  
many friends.



many soldiers are in the picture?  
are 4 soldiers.  
cross (X) on Private Pete.

Meet Private Pete: A  
Soldier's Reader.

word! How can anyone shop in a supermarket if he can't read? How can he drive a car? Or hold a good job? Today's factories are reluctant to hire illiterates. The worker who can't read signs and instructions may endanger his own life and those of others. The man who can't handle a time card, fill out forms, and read notices is definitely at the bottom of the labor pool.

But it is not only the individual who is handicapped by illiteracy. The nation suffers too. Indeed, illiteracy is a real threat to national security, for the illiterate man is of small service in today's armed forces. Our World War II experience is illuminating. At the outset selective service policy was to induct illiterates, but illiterates had such difficulty keeping up with training schedules that they were deferred. Deferments became so numerous and manpower needs so great, however, that once again policy was reversed and illiterates were accepted. In order to make these men useful soldiers, the Army set up special training units and a special training program to provide them with the equivalent of a fourth-grade education.

This was during World War II. What was our experience in the Korea conflict? During the first year of hostilities more than a half million young men—35 per cent of the number examined—were rejected. Of those rejected, 300,000 were turned down because of educational deficiencies. This is a figure to cause concern.

### The Educationally Deprived

Who are our illiterates? Where do they come from? Why are they illiterate? Can they be helped to become literate? Some have limited mental ability. But many are capable individuals—victims of lack of op-

portunity or motivation. They usually come from places where the quality and quantity of educational opportunity are below par. Most of the men assigned to the army special training units were from sections of the country where schools were inadequate. Many came from the rural South and Southwest. Some had lived in mountainous districts where schools are inaccessible for several months of the year and poor at all times. Some came from the foreign sections of big cities; others from the border and coastal states, where immigrant groups manage to get along with very little English. In one unit in Texas 95 per cent of the trainees were men of Spanish or Mexican background who could not speak English. But some trainees had been brought up in communities with good and even excellent schools. Some had left school early because of family needs; others had learned little during their years at school.

Traditionally education in the United States is the responsibility of the local community and the state. Unfortunately communities and states differ greatly in their economic resources and in their financial capacity to support free public education. Consequently the quality of schools and the amount of educational opportunity vary widely in different states and in different communities in the same state. By far the largest number of illiterates in the army program came from places where expenditures for education were meager or woefully inadequate.

The 1950 census figures, reported in *Literacy Education*, show that illiteracy among the whole population, as among servicemen, is unevenly distributed geographically. It ranges from a low of 3.9 per cent in a midwestern state to a high of 28.7 per cent in a southern state. It is lower in cities than in the country, and higher among farm people than among non-farm rural people.

Although the highest percentage of illiteracy exists in the South, the actual numbers of illiterates in certain northern and western states are high. For example, New York, with an illiteracy rate of 9.5 per cent, has nearly 1,000,000 functional illiterates. Considerable numbers of these are non-English speaking persons. In Illinois (7.8 per cent) and California (6.8 per cent) functional illiterates top 400,000. In Massachusetts, Michigan, New Jersey, and Ohio, the number of illiterates is close to 250,000. And in Connecticut, Indiana, Minnesota, Missouri, and Wisconsin, the range is from 100,000 to 200,000.

Illiteracy, then, is a serious problem in the United States despite our relatively low percentage compared with some other countries. (Certain areas of the world—Somaliland in Africa, for example—are almost totally illiterate. In Algeria, Tunisia, and India illiteracy ranges from 80 to 85 per cent; in Bolivia from 75 to 80 per cent; and in Venezuela from 55 to 60 per cent.) Fortunately interest in this great problem is growing.



Recently the Adult Education Association of the U.S.A. established the National Commission for Literacy, on which the writer of this article and the president of the National Congress of Parents and Teachers both serve. The efforts of the U.S. Office of Education to stimulate literacy education are long standing and praiseworthy. It is encouraging also that illiteracy was the first research study undertaken by the Conservation of Human Resources Project, established by President Eisenhower at Columbia University in 1950 when he was the university's president. The resulting book, *The Uneducated*, by Eli Ginzberg and Douglas W. Bray, is a significant contribution to an understanding of the problem and to the development of a policy concerning it.

"With only 6 per cent of the world's population, this country," Ginzberg and Bray point out, "is committed to the maintenance of large military forces and to contributing to the support of the free nations of the world." Illiteracy is a waste and underutilization of human talent that we can ill afford—if we are to maintain the free world's way of life against the efforts of the Communist world to undermine and destroy it.

We cannot stand by hopefully waiting for illiteracy to disappear. It is not a fog that will lift if we merely wait. We need to take vigorous, aggressive, intelligent action as individuals, communities, states, and as a nation. We should assume leadership in demonstrating methods of literacy education. By doing so, we can help other countries to attack this great obstacle to happiness and progress.

### Education—Army Style

Just what can we do to reduce illiteracy? Most adult illiterates are educable. What's more, they can be given the equivalent of a fourth-grade education in an amazingly short time. The Army Special Training Program demonstrated that. Illiterates were tested and, on the basis of their achievement, assigned to one of four groups, corresponding to about the first four grades of public schools. If a trainee started at the first level, he ordinarily finished the program in eight weeks. If he entered the third section, usually only four weeks were required to complete the course. To "graduate," men had to make acceptable scores on tests in reading, arithmetic, and language ability. More than 90 per cent of the trainees made the grade.

Civilian programs of literacy education can profit from the Army's experience. Instructional materials and methods used by the Army were functional. Textbooks supplied information that was immediately useful and therefore interesting—information about taking care of the barracks, making purchases at the PX, keeping a budget, and so on. Filmstrips and other visual aids were used abundantly. One filmstrip, *The Story of Private Pete*, introduced the most

frequently used nouns. Another, *Introduction to Language*, presented verbs and prepositions. Thus the soldier was supplied with a basic stock of sight words and could begin his work in *The Army Reader* with confidence. Supplementary materials—a bulletin, *Your Job in the Army*, and a monthly magazine, *Our War*—provided additional useful information. To stimulate interest and assure understanding, they were profusely illustrated with pictures, charts, maps, and diagrams. *Our War* carried a comic strip dealing with the adventures of Private Pete and his friend Daffy.

Classes were small, averaging from twelve to fifteen. In classes of this size, errors and faulty habits could be detected and corrected at the outset, and each man could be given the encouragement and guidance he needed.

Here, then, is a pattern to follow. We can try to provide civilian programs for adults that will be comparable, in effectiveness and usefulness, with those offered in the Army Special Training Program. Civilian programs in the past have often proved disappointing. They have lacked the very elements that made the army program successful—motivation to learn, functional materials, and well-trained teachers. Efforts to develop more and better civilian programs are needed.

We should recognize, however, that adult illiterates are hard to reach and to bring into educational programs. Most of them work hard for a living. Their hours are long and sometimes irregular. Some see little value in learning to read; they "get along" all right without it. Some are timid or embarrassed about going to school. Some live in areas remote from schools. It may be that educational television can be extremely useful. In New York City a program, *Aquí Se Habla Inglés*, is being telecast each morning from six-thirty to seven to teach English to Spanish-speaking residents. We need more such imaginative efforts.

Adult illiterates cannot be compelled to learn to read; they can only be persuaded and motivated. But young men of deficient education, subject to military service, can be required to take basic academic studies along with their military training. The armed services have been very slow to assume the burden of literacy education in peacetime, but Ginzberg and Bray strongly recommend that they do so. The period of military service is an incomparable opportunity to reduce illiteracy. It is a last chance to remedy the faulty or inadequate schooling of many young men.

Some soldiers assigned to special training units may have resented their assignment, but most of them appreciated their training and were sincerely grateful. Their gratitude is revealed in the following extracts from letters:

Since I came to school I have learned many things. I learned spell mors words. I learned to write better letter





© U.S. Army

An illustration from the chapter on citizenship in *Private Pete Smith of the Army of the United States*, one of the readers used in the army program of special training for illiterates.

and best of all, I have learned to read the Newspaper.

The Teacher IS good He Taught me What I know and I tank him for What he done for me. When I cane to School I could not Write So thank to all Who Were the cause of This.

I appreciate what you done for me. I take a shoar every day and shave every day. I am prould of my uniform so I am changing my ways. I am not a messup any more.

Perhaps the most moving tribute came from a trainee's mother, who had herself learned to read and write late in life. After receiving a letter from her son, she wrote us a note of gratitude ending with these words: "I thank God for the man who taught my boy to read."

### Strategy and Tactics of Attack

Adult education of various kinds will help, but the major attack on illiteracy must be made through improvement in our elementary schools. The geographical distribution of illiteracy highlights a well-known fact—that opportunities for good schooling are not equal throughout the nation. There are many who believe that the economically poorer states, despite some magnificent efforts and progress in the past decade, simply cannot provide good schools for all their children without some kind of help. Every citizen ought to give searching, thoughtful consideration to this need, so that every boy and girl in the United States will have full educational opportunity.

Children of migrant workers are often among the most educationally underprivileged in the nation. "It is not comforting to realize," say Ginzberg and Bray, "that the federal government spends many times as much on assistance to migratory birds as on assistance to the children of migratory workers." It is a comfort, however, to know that a number of P.T.A.'s and state congresses of parents and teachers—in cooperation with local school authorities, government agencies, and civic and church groups—are making vigor-

ous efforts to help migrant children go to school. These efforts should continue and increase.

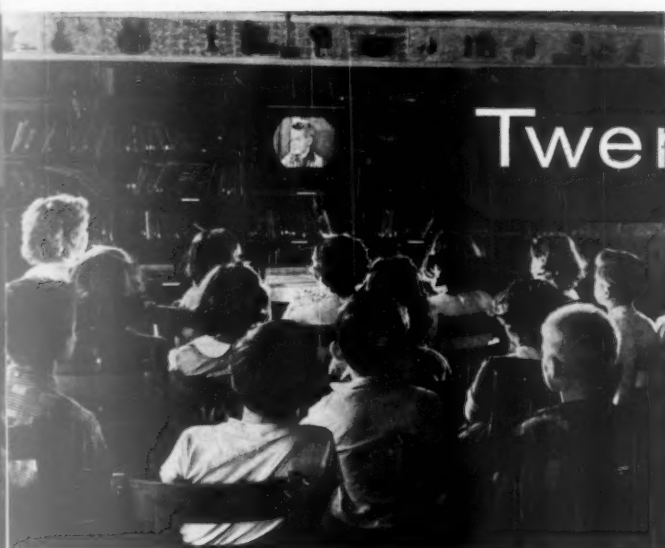
Finally, we must make sure that schooling really "takes"—that our children master the skills we assume they are learning. This past June some four thousand seventh-graders in New York City were not promoted, "largely because their reading skills were as much as four years behind normal," according to an assistant superintendent. Every school should have a systematic program of testing to ascertain the reading level of each child. Every school system should provide special help for children who are falling seriously behind their grade level. This is minimum insurance that every child capable of learning to read will achieve basic literacy before he leaves school. Beginning reading and language programs should be improved. Children need continuous, effective instruction by good teachers, who have adequate and varied teaching materials.

Finally, I want to consider briefly another phase of the literacy problem. What can people with fourth-grade reading ability read? The truth is, not very much. A good deal of printed material will still be "Greek" to them, for readability studies show that much of the serious reading published today is above the ninth-grade level of difficulty. So is most of the literature of our cultural heritage. To understand and appreciate it requires a high level of literacy. Probably, then, our functional literacy standard should be revised upward. Certainly we need to set our literacy sights higher and aim at skills considerably beyond the fourth-grade level. Reading improvement courses for adults are an excellent way to increase reading ability. So too are study-discussion groups. P.T.A.'s can help to improve the reading skills of the nation by continuing to sponsor such groups.

The quality of a nation, it has often been said, depends on the quality of its people—on their skills, their abilities, their character, their ideals. Literacy enhances the quality of our people. It is a means to self-realization and self-development. It is essential for full participation in the "print-and-paper" culture in which we live. In the perilous world of nuclear power, our nation needs men and women who can make informed judgments on great issues. The ability to read with full comprehension is no longer just a necessity for individual fulfillment. It is crucial to national security. For these reasons we must strive for a high degree of literacy for every citizen. The war against illiteracy is a war we must win.

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*As a major serving in the Army's education program during World War II, Paul Witty played a large part in wiping out illiteracy among servicemen. Dr. Witty's many books on reading are standard equipment for all who work in the field of the language arts.*



# Twentieth-Century

**Fifty million viewers can't be wrong! Educational TV is really educational. Next question: Can we afford it?**

© H. Armstrong Roberts

WHILE YOU CAN BE SURE that books, paper, pencils, and desks will continue to be among the tools needed by your children throughout all of their days in school, yet another instrument is being added every year for more and more youngsters—and adults as well. Dreaded by some but hailed by many more, this instrument is television.

Who looks at educational television? About fifty million Americans, tuning in to thirty-two ETV stations. More than twenty million of these viewers are taking credit courses, and many stay with them long enough to earn a high school diploma or pile up an impressive number of college credits. Telecourses include almost everything from finger painting to rocket propulsion, from typing to tractor repairing, from reading to music, and mathematics to medicine. Such formal courses account for about 10 per cent of the adult programs offered by ETV stations.

But what does ETV offer children? Plenty—for both in-school and after-school viewing.

For instance, KQED, San Francisco, last summer offered these attractive programs for out-of-school education: *Steps of the Ballet*; *Roads to Reading*; *Paint, Clay, and Play*; *Sing Hi—Sing Lo*; *Music Go Round*; *Prince Lightfoot*; *Discovery at Brookfield Zoo*; and *The Folk Singer*.

Here are some of the school subjects elementary-grade youngsters can study at home via television: art education, arithmetic, the language arts, science, social studies, and Spanish. High school students may take courses in American literature, careers and job opportunities, mathematics, and science. At the college level one of the most exciting new ventures is a coast-to-coast telecourse in college physics. This program originates in New York City and is offered for credit by some three hundred colleges. Its sponsors

are the American Association of Colleges for Teacher Education and the Ford Foundation's Fund for the Advancement of Education.

In most areas such telecourses are selected and planned by representatives of the schools. This is as it should be, for the schools use the TV lessons to supplement, but not supplant, regular classroom study.

## ABC'S of ETV

"Sure," a skeptic may say, "they have the programs—but can you learn anything from watching TV?"

The answer is clear; you can. More than one hundred studies have been made of the effectiveness of teaching by television. All of them have reached the same conclusions. Students can learn many academic subjects just as well in a TV class as in a schoolroom.

The nation's most extensive study of educational television is now going on in Hagerstown, Washington County, Maryland. All eighteen thousand students in the forty-eight schools of the county are receiving some of their lessons via television. The project will take four years to complete, and only half of this time has elapsed. A recent report, however, lists some conclusions that have already been established:

1. The television screen "provides an effective fixation point" and therefore "gives the teacher direct control of the attention of the pupil."
2. The TV teacher can look "straight into the eyes of each pupil" by looking directly at the camera, and this "seems to have a psychological effect that causes the pupil to give close attention."
3. Through television, specialized instruction and special equipment can be brought to the classroom for the benefit of more students.
4. Every student gets a "front row seat" through

# Teaching Tool

LEON C. FLETCHER

the ability of the television camera to magnify. This is particularly effective when close-up views are used to show the steps in a demonstration.

## Now About Money—

"Okay. So you can teach with it," replies the critic. "But how are you going to pay for it? I mean, how much am I going to have to pay?"

It is true that the costs of television seem tremendous to educators with restricted budgets—and to taxpayers facing increasing demands for "more money for more things." To set up a TV station for educational programing costs, on the average, about \$350,000. To operate the station for a year takes about \$250,000.

But compare these figures with other expenditures that we swallow without gulping. A TV station is priced about the same as one high school gymnasium. A year's operating budget is about the cost of a nine-room elementary school.

If we built a station on each of the 225 television channels which have been reserved for educational purposes but which are not now in use, we could send educational programs to virtually every television receiver in the United States. We could operate all these stations for a year for \$135,000,000. That's less than the government has spent in supporting the price of peanuts!

Forward-looking citizens are sure we can and will demand more educational television. Before the year is out five new stations will be on the air. More than forty other communities are actively interested in establishing stations, and in some thirty states groups are studying the possibility of doing so.

Many people hope that the federal government will come to the aid of the states by providing funds for the construction of ETV facilities.

The next step is to form networks that will offer educational programs. Alabama has started this already with its three interconnected ETV stations that are telecasting programs simultaneously. Georgia has outlined plans to establish a state-wide television system that will reach every one of its eighteen hundred public schools. Sixteen southeastern states have jointly submitted to the Federal Communications Com-

mission a plan for a regional network. All this effort supports the prediction—voiced by the directors of twenty-nine ETV stations in a meeting earlier this year—that there will be a nation-wide ETV network by 1968.

The last six years have seen the birth and the amazing development of space satellites, Salk vaccine, trans-Atlantic telephone cables, atomic-powered submarines, and jet airliners. The same six years represent the life span of educational TV. Perhaps this great teaching tool of the twentieth century is destined to become the most powerful of all instruments of progress.

## Where To Turn

To get your share of educational TV, find in the following list the ETV station that serves your locality:

*Alabama:* WAIQ, Andalusia; WBIQ, Birmingham; WTIQ, Munford. *California:* KQED, San Francisco. *Colorado:* KRMA-TV, Denver. *Florida:* WTHS-TV, Miami. *Georgia:* WETV, Atlanta. *Illinois:* WILL-TV, Champaign-Urbana; WTTW, Chicago. *Louisiana:* KLSE-TV, Monroe; WYES-TV, New Orleans. *Massachusetts:* WGBH-TV, Boston. *Michigan:* WTVS, Detroit; WKAR-TV, East Lansing. *Minnesota:* KTCA-TV, Minneapolis-St. Paul. *Missouri:* KETC, St. Louis. *Nebraska:* KUON-TV, Lincoln. *New Mexico:* KNME-TV, Albuquerque. *North Carolina:* WUNC-TV, Chapel Hill. *Ohio:* WCET, Cincinnati; WOSU-TV, Columbus. *Oklahoma:* KETA-TV, Oklahoma City. *Oregon:* KOAC-TV, Corvallis. *Pennsylvania:* WQED, Pittsburgh; WHYI-TV, Philadelphia. *Puerto Rico:* WIPR-TV, San Juan. *Tennessee:* WKNO-TV, Memphis. *Texas:* KUHT, Houston. *Utah:* KUED, Salt Lake City. *Washington:* KCTS-TV, Seattle. *Wisconsin:* WHA-TV, Madison; WMVS-TV, Milwaukee.

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# LOOK WHAT



© Barker from Monkmeier

Coming up soon is Children's Book Week, November 2-8. It's a good time for families and schools to stock up on good literature for children—literature that can, fortunately, be had at reasonable cost.

AN AMPLE SUPPLY OF BOOKS for our school children has traditionally been a main concern of P.T.A.'s. In many a community parent-teacher members have energetically urged boards of education to allocate adequate funds to expand school libraries. On the national scene, for the last ten years the National Congress of Parents and Teachers, with other public-spirited citizens, has vigorously supported legislation for federal grants to aid states in extending rural library services.

The long years of hard work have ended in triumph. At the beginning of 1957 federal aid at last became available. Since then, state library funds have shot up 38 per cent. Three hundred rural counties, with a total population of seven and a half million, now enjoy new or improved library service. Previously forty-one of these counties had had no service at all! More than a hundred trained, experienced librarians have been added to state staffs, along with some eighty clerks and bookmobile operators. In addition, ninety bookmobiles and thirty other vehicles are rolling along country roads bringing their good freight to book-hungry people. Best of all,

about six and a half million dollars is being spent by the federal government and the states for books.

Yet we need to do much more. As Vice-president Nixon said recently, the urge to read must be re-instilled in our children. To create and whet the appetite to read takes books and more books—books for homes, books for schools, books for public libraries. It calls for much more individualized attention, so that each child will learn how to find the books that are right for him and how to read them with understanding and enjoyment.

## Training for Readership

Parents can help. They can see that there are plenty of books for their children to read at home. They can support the efforts of school boards, principals, and teachers to provide more books and better reading instruction. In some school systems, parents' services as "reading helpers" will be welcomed.

Last fall, for example, a group of mothers voted to help with the reading program at New York City's Public School 141. After instruction by the reading consultant for the district they are now giv-



# Twenty-five Cents

**WILL BUY!**

**ELISE K. BALCH**

ing regular hours of valuable service. In a comfortable room, large enough so the reading teams do not disturb each other, each volunteer works with a child, stimulating his interest in, and love for, reading. No mother regards herself as a trained reading expert. Yet each volunteer, by thinking of a child's problem as if it were that of her own boy or girl, is helping a youngster overcome his fears and uncertainties about the difficult art of reading and assisting him to find books he will enjoy.

Today, with the education spotlight beamed on reading as the prime and indispensable tool for learning, a widespread, determined effort is being made to increase our children's capacity to read with comprehension, rapidity, and pleasure. As the mother of a second-grader and a college sophomore I find this emphasis heartening and reassuring. But everywhere parents and teachers face a real problem. They can't find—or afford—enough books. It's wonderful that a revolution in reading is under way. But revolutionaries must have powder for their guns. Where will the ammunition come from?

One source is paperbacks. Boys and girls love these

inexpensive, expendable twenty-five and thirty-five cent editions of library reprints (and occasional originals) for the same reasons that adults like them. The titles offer a wide range to suit varying interests, and it's easy to read a book that's handy when time is available.

Paperbacks, of course, lack the esthetic appeal of beautifully bound books with handsome illustrations. But their very sale makes possible the publication of fine books that would be too expensive to publish if reprint rights couldn't be sold to soft-cover publishers. Sales have proved that these inexpensive editions are not long-term competitors of the hard covers, for reading creates its own voracious appetite. Since soft-cover books were introduced, about eighteen years ago, sales of all books have increased unbelievably.

What is the charm of a soft-cover book? It's inexpensive and easy to buy. The young person can have a dozen books for the average price of one hard-cover edition. The expendable nature of the paperbacks also enhances their value for the young collector. The books are his—to read, to reread, to mark. They are his to swap, to discard, or to keep in his home collection. Reading truly becomes part of the pattern of daily living—a custom as regular and delightful as dinner dessert.

When parents and teachers look at paper-bound books on newsstands, however, they often find only an occasional title suitable for children. Amid the westerns and mysteries they may see Ernest Thompson Seton's *Wild Animals I Have Known*, Rudyard Kipling's *Captains Courageous* (both Bantam), Sally Benson's *Junior Miss*, and Frederick Benjamin Gipner's *Old Yeller* (Pocket Books). Actually there are many other paperbacks excellent for children, but many of them never reach local bookstands.

## Good Things That Come in Boxes

Where can we find them? How can we get them into children's hands? An easy and very popular way is through book clubs in classrooms. For twelve years a service known as the Teen Age Book Club, organized by *Scholastic Magazines*, has been in existence. In the fall of 1946 a circular describing the plan was sent out to 86,000 teachers to get their reactions. The response was overwhelming. In the first three months 70,000 boys and girls joined the club. Now there are more than 1,200,000 members in more than 18,000 T.A.B. clubs. Eight times a year they receive an information sheet telling about the sixteen choice books available to them. Many teachers report that individual selection from a list is a strong stimulus to reading.

One sponsor of a club wrote: "I wish I could make you feel the excitement at our school when a T.A.B. Club box arrives. When the box comes up the front steps the news spreads, and in a matter of seconds

the office is crowded and the students have to be evicted. Christmas, Halloween, and a ball game combined into one have nothing on this day!"

Like its adult book club predecessors, the Teen Age Book Club has a selection committee, which consists of five distinguished educators and librarians. Each year this committee scrutinizes more than fifteen hundred new books and chooses from sixty to eighty for club members. Among the titles in a recent month's selections were *Marsha* by M. M. Craig, *The Green Turtle Mystery* by Ellery Queen, Jr., *Two Years Before the Mast* by Richard Henry Dana, *The Secret Sea* by Robb White, *Rommel, the Desert Fox* by Desmond Young, *The Frozen Jungle* by L. Earl, *The Time Machine* by H. G. Wells, and *The Moonstone* by Wilkie Collins.

Last fall *Scholastic Magazines* added a new service, the Arrow Book Club, which has sent the number of paperback book clubs in schools rocketing skyward. This club supplies books for what jobbers have termed the most rapidly growing book market in America—the fourth- to sixth-grade reading level.

### Three Cheers for Paperbacks

The enthusiasm with which these inexpensive books for the elementary grades have been received can be seen from the following comments. A Boise teacher says, "For a number of years I have used the Teen Age Book Club for my average and advanced sixth-grade students. My problem, however, is the reluctant reader who has fourth-grade reading ability and sixth-grade reading interests. I am so very pleased that now we can get these inexpensive books in the elementary school reading range."

A Boise parent is equally enthusiastic: "Arrow Book Club selections are helping to solve my problem. My son has discovered reading with a vengeance in the fourth grade. I can't begin to supply him with enough books from our local library. I seem to be competing with an increasing number of other mothers whose children have also discovered reading. I realize how important it is to stimulate my son's reading, and many of the selections are popular with the whole family. Last evening, we read Beverly Cleary's *Henry Huggins* aloud, and television didn't have a chance."

One school library supervisor says she is encouraging the formation of T.A.B. and Arrow Book clubs because it is important for students to have access to inexpensive books that have been screened and are on approved lists. She praises the large print in the Arrow Book Club selections because this is a critical factor with children who have slow reading ability. She mentions, too, the importance of paperback books in supplementing library resources and supplying material when the demand may be for many copies of the same book for a short period of time.

### Funds for the Fun

Ordering the paperbacks is simple. The method is graphically described by Carrie C. Stegall, a teacher in the Holliday, Texas, public schools, in the December 1956 issue of *Elementary English*. Miss Stegall tells how two girls elected by the class took complete charge of the whole business of collecting the money, ordering the books, and distributing them, without the least bit of work from the teacher. At midterm, four and a half months after the initial interest in T.A.B. books started, the group had bought 606 books and was entitled to 68 free ones. There was no pressure of any kind on the youngsters to buy the books, although they were undoubtedly influenced by the enthusiasm of their teachers. The teacher who started the T.A.B. Club has her own personal library of 150 selections, and she emphasizes only one of the many reasons for reading these books—fun!

Another most important factor in the child's reading is the parent's enthusiasm. If there seems to be an unfilled need for books in your school, it might be well for parents to suggest ways of getting a club started. Usually all that is needed is for one teacher to show the book list to the children.

With either club a minimum of fifteen books must be ordered at one time. This bulk shipping of club orders, together with large printings (they begin at seventy-five thousand), special printing and binding processes, and the low book postage rate, makes possible the reprinting of hard-cover titles at a tenth of the original cost, or less.

More information about paperbacks and full details about book clubs may be secured from Scholastic Book Services, 33 West Forty-second Street, New York 36, New York.

The paperback revolution has changed and expanded reading in America. Although the revolution began with books for adults, its benefits spread quickly to other age groups. It has produced inexpensive books for very young children as well as for elementary and high school pupils. You may find their bright titles vying with canned-goods labels on supermarket shelves!

At the college level the revolution is beginning to cut the growing book bill by supplying paperback editions of classics and source books. For the parent, the teacher, and the librarian, it has opened the way to greatly increased stocks of good books at greatly decreased cost. Most important of all, it bids fair to recruit more readers of every age for more books of every kind.

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*Elise K. Balch—mother of three children and wife of Glenn Balch, well-known writer of children's books—is chairman of the Idaho State Library Board.*

## A Universal Language

From Mrs. Durand Taylor, national chairman of our Committee on International Relations, comes this story:

The U.N. representative of an American organization arrived recently in Katmandu, capital of Nepal, the tiny mountain kingdom encircled by the Himalayas on the borderline of India and Tibet. Her purpose there was to observe and aid the U.N. Technical Aid Community Services Team in its efforts to introduce the benefits of twentieth-century community living to a tradition-bound, largely illiterate people.

To accompany her on visits to the functional literacy programs in the village schools beyond the city, she was "lent" a so-called expert, a young Nepalese who had had brief training in New Delhi, India. His English was primitive at best, yet he spoke with authority as he pointed out "a parent," "a teacher," "a preschool child," "a teen-ager," and referred constantly to "action programs." Puzzled, the American asked how he had learned so much in such a short period of training. Proudly he pulled from beneath his padded jacket the source of his advanced knowledge—two worn, dog-eared copies of the *National Parent-Teacher*. The magazine, a gift to his teacher from an American P.T.A., had been used as a textbook during his study in New Delhi.

## Wayfarers of the World

Is there a place for nomads in the modern world? Or will the colorful gypsy caravans (mostly motorized now, it's true) disappear from the modern scene? Thus far all attempts to force the gypsies into a settled city or town life have produced deplorable degeneration. French sociologists who have studied the problem say the gypsies can survive as a people—but not if they have to live within a conventional pattern.

To give gypsy children the education they need, society must find young teachers who will follow the caravans in large motor coaches that have been transformed into traveling schools. As the teachers come to understand the Romany way, they can learn to adapt the principles of modern educational psychology to their pupils' unique needs.

## Songs That Last Forever

Some top-flight Hungarian artists are going to have their songs preserved for posterity. They are Hungary's wild birds, whose performances will be recorded by scientists for the archives of bird song kept by the Hungarian Institute of Ornithology. The collection is an extension of the Institute's large collection of bird specimens. Part of the scientists' job is to study "harmonies" in bird song and to record regional differences in songs of birds of the same species. The recordings will be used for demonstrations to visitors and will also be loaned for nature programs and films.

## Secrets of the Sands

Three ancient cities recently excavated in the valley of the Indus, in West Pakistan, have caused a sensation among archaeologists of the world. Seven hundred years of world history have been filled in by the discovery of these cities, which are thought to be older than the Pyramid Civilization of Egypt.

Among the artifacts found at the sites are bangles, beads, marbles, stone implements, pottery, and figurines. They show that this civilization of more than five thousand years ago—one of the earliest in the world—possessed a high standard of art and craftsmanship and a well-developed system of writing.



## Tomorrow to Fresh Fields

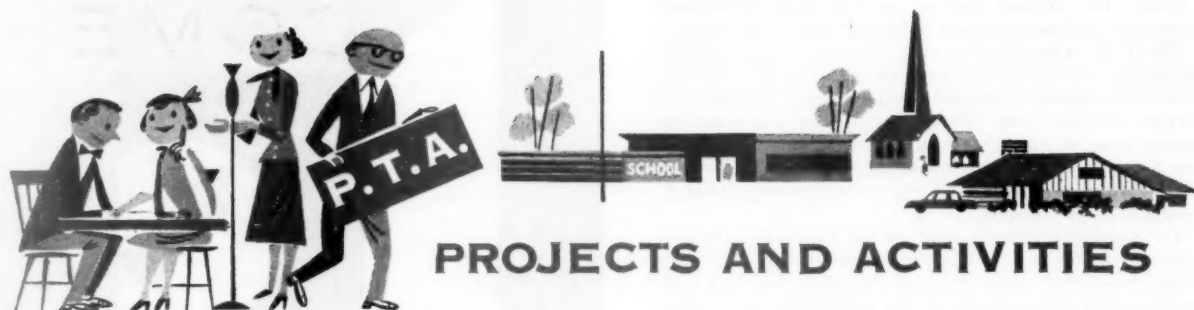
The poppies blow in many fields of Afghanistan because the production of opium has long been an important source of income for the population. But now the government of Afghanistan has informed the United Nations commission on narcotic drugs that it will ban the cultivation and export of opium. Certainly all enlightened people will applaud this action, but what is to become of the poppy farmers who will be deprived of their livelihood? One hundred thousand of them will have to find new jobs. The Afghanistan government is preparing a program of public works and has asked friendly nations to help provide funds to sustain the displaced workers temporarily.

## Fisherman's Luck

In India there are 240 fishermen who have never learned to read or write but who can use charts and compasses and operate mechanized fishing boats! They have been taught these skills in a short training course sponsored by the Indian government and the Food and Agriculture Organization of the United Nations. When the men have completed the course, a boat is handed over to a fishermen's federation, which is responsible for its administration. A substantial part of the money earned for each catch is deducted to pay for the boat, equipment, and gear. Even with this deduction the profit a fisherman has left is two or three times that of a man using traditional craft and nets.

## Companions of the Road

It was just before Christmas. An Austrian student traveling from New Mexico to visit a friend in the East struck up a friendship with the bus driver. When the bus reached South Carolina, the end of his run, the driver invited the Austrian boy to stop over and visit his family. "I have a son your age," he told him. But the Austrian was due in Philadelphia the next day. The bus driver then offered to buy him a plane ticket to Philadelphia. That would allow time enough for him to stop and spend twelve hours with the family of his new friend. The offer was gladly accepted, and everybody had a most delightful experience.



## *A Film for Flower Hill*

NOBODY COULD HAVE PREDICTED what a fruitful occasion it was going to be, that meeting, on a bright June day, of the newly appointed P.T.A. program committee. We had come together to draw up a general plan for next year's meetings of the Flower Hill P.T.A., of Port Washington, Long Island, New York. Soon a lively discussion of the National Congress' concern with community-school-child relations was in progress. Mrs. Francis Brewster, then P.T.A. president, observed that what we were trying to say had already been very beautifully stated by Walt Whitman in *Leaves of Grass*.

Out came the *Oxford Anthology of American Literature*. We read aloud the expressive words:

*... A child went forth every day,  
And the first object he look'd upon, that object  
he became,  
And that object became part of him for the day or  
a certain part of the day,  
Or for many years or stretching cycles of years.*



While a group of Flower Hill School fifth-graders look on, Gardner Wood of the studio of Albert Wood and His Five Sons works on a carving of the Crucifix.

There it was—our program theme. As we went on to talk over the general meetings, each program took its place as illustrating in a particular way the thoughtful words of our Long Island poet.

Then a breath-taking idea began to take shape. First, Mrs. Brewster mentioned quite casually that it would be splendid if we could record on film all the school trips into different parts of town that were taken by the children in the course of a year. Even so simple a trip as the tour of the shops made by the kindergartners with their teachers "becomes a part of them." Some of the committee members had home movie equipment, but did they know enough about screen techniques to attempt a job like this? Then Mrs. Anthony Steele remembered that there was a cabdriver in Port Washington who owned full sound camera equipment for making 16mm color movies. People said he had had a lot of experience and was just full of enthusiasm. She didn't know his name, but she'd find out.

The next day Mrs. Steele made a few phone calls. The cabdriver's name was Joe McMichael, and he owned his own cab. He had a son in the sixth grade at Flower Hill School. Most wonderful of all, he said that it had always been his dream to do a motion picture of Port Washington. If the P.T.A. would take care of the planning, script, and direction and would foot the bill for film, he would do all the camera work and donate full use of his sound equipment.

There followed several meetings to organize production. The P.T.A. executive board consented to advance three hundred dollars for film, to be repaid from gate receipts when the film was shown. It was agreed that Joe should have the television rights, in case the finished product aroused any interest from broadcasting companies.

Mrs. Brewster took the lead in organizing things and eventually found herself in the role of director. A film committee was named, with Mrs. Steele as chairman. Script and publicity would be handled by



Mrs. Alfred Fritz and Mrs. Brewster. Since we would be cooperating closely with the schools, Mrs. Oliver Schaeffer took charge of school liaison work, and Mrs. Edward McIlhenny undertook a similar job with parents. Finally, Mrs. Daniel Whedon and Mrs. William Harrington made themselves available to help out in any or all directions.

### How the Shooting Started

On a blazing afternoon in August Mrs. Brewster and Mrs. Fritz made an outline, which after much deletion, addition, and general polishing became the "shooting schedule" of *A Child Goes Forth*. Here were set down the spots in our town which are of unusual interest, and to which school trips would be scheduled as these became appropriate to the programs of the various grades.

The shooting began on a beautifully blue October day, when the third-grade classes went to Marshall's boat yard on Manhasset Bay to watch the boats being brought into dry dock. This seemed a simple enough expedition, but actually it was filled with myriad details. First we had to obtain permission from Mr. Marshall. Then the boat yard was "cased" so that we could plan how to take the best pictures at the least cost. They had to be right on the first take, for our budget simply wouldn't allow the luxury of retakes!

Next the script-writers gathered background material on the dry-dock operation and on the boat yard itself—finding out, in the process, that Manhasset Bay is the most popular small-boat basin on the eastern seaboard. Finally we chose one of our father members to do the narration—a man with an exceptionally good voice plus an accurate knowledge of boats and boating.

The boat yard sequence was just the beginning. It was the first of twenty-four sequences that eventually made up the twenty-one hundred feet of *A Child Goes Forth*. As the filming progressed, the amateur movie-makers found that they were getting quite an extensive technical education. They learned, for example, that close-ups were necessary to tie one shot smoothly into another. They discovered that some sequences needed narration, though others were more effective when the voices of the child and adult "actors" were heard. As each sequence was shot (about two a week was the average when the weather permitted) the film was immediately developed and run off for the breathlessly waiting committee, whose hopes were tied up in every foot of film.

All went amazingly well. Joe proved to have the patience of a saint as well as the enthusiasm of a science-fiction fan. As the year wore on, he gave endless hours of his time not only to the actual shooting but to trips to New York when the equipment jammed. He also spent nearly two weeks working with the committee members on the final editing.

The picture, glorified by both sound and color,

was just one hour long. It covered every facet of the town: the boat yards; the duck pond in the fall and then later in midwinter when ice-skating was in progress; the library; the commuter trains; an Audubon nature walk; the home workshop of the Whedons, who are nationally known ceramic artists.

Then, too, there were a tour of the police station and a visit to the firehouse, where the children were shown what happens when the alarm sounds. What excitement when the volunteers swarmed into the firehouse and climbed into their gear and the trucks careened down the street, sirens screaming, to speed to an imaginary fire!

Shopkeepers had their day when the kindergartners went birthday-party shopping. The post office found itself in focus, as did the frostbite races at one of the big yacht clubs and the Halloween parade. There was a visit to the studio of Albert Wood and His Five Sons, world-famous for their architecture, woodworking, sculpture, and church interiors. Interior shots of the Flower Hill School itself made the picture complete.

When the individual sequences were nearly done, we faced the problem of tying the film together with a central theme. Two sixth-graders, Joey McMichael and Lee Porter, were asked to be the actors in this bit. To open the film, there was a shot of Joey climbing the hill overlooking the town. The camera panned as Joey looked down on his own community, then out past the bay and bridges beyond, and finally into the skyline of New York City, twenty-five miles away. This introductory shot set the mood and provided the perfect introduction to our town of boats and commuters.

Next Joey met the little girl, Lee, and the two went into Lee's house on the top of the hill to have a snack and talk about their town. Their chat was designed so that it could be cut after every other sentence or so. In this way, as their conversation took different turns it introduced the various sequences.

### We Make the Big Time

By now the film committee realized that what might have seemed an overly ambitious project was really materializing into a well-rounded film showing the close tie between the community and the child. We felt we wanted the whole country to know about it. Our local weekly paper had already welcomed stories on the project, and one day Lady Luck smiled broadly. The publicity chairman had the good fortune to meet Roy Silver of *The New York Times* and seized the chance to tell him a little about our project. Mr. Silver was interested. He telephoned the next morning to see if he could come out to an actual shooting and bring a camera man. And on January 23 a story about the Port Washington film, with a four-column picture, appeared in one of the nation's most important newspapers.



Mrs. Francis Brewster (center), in charge of the direction of the film, holds an impromptu story conference with Mrs. Alfred Fritz, the publicity director, and Joe McMichael, the camera man.

Joe McMichael catches the rigging of the boats, just before the famous "frostbite" races at the Manhasset Bay Yacht Club. This sequence was a high spot of *A Child Goes Forth*.



© Newsday

The reaction to the *Times* story from other newspapers, magazines, and television studios was overwhelming. Within a few weeks *The Voice of America*, in the person of Sidney Paul, made arrangements to tape a twenty-minute round-table discussion about the film and its planning, to be beamed to Iron Curtain countries. The Long Island *Newsday* did a two-page spread with several pictures. The Long Island *Press* followed with a fine covering story. *Scholastic Magazines* used a picture of the film-making on the cover of *Newstime*, a magazine that is sent to fourth-grade classes throughout the United States.

With the central narration and all the sequences finished, we tackled the delightful task of touching in final details. An artist father in the P.T.A. did the art work—a loose-leaf notebook, the turning pages of which revealed the credits. The Port Washington Symphony Orchestra made a tape recording to be used during the credits and introduction, and another for the ending as Joey waved good-by to the little girl and walked down the hill in the twilight to his town, his school, his home.

The film, as was only fair to the young actors, had its initial showing at an admission-free matinee for

school children. On March 28 and 29 it was shown to an adult audience numbering nearly eleven hundred people, who had paid fifty cents for the privilege of seeing their town on the screen. Part of the gate receipts were used to reimburse the Flower Hill P.T.A. for the \$304 it had advanced to pay for film. The remaining \$225 was used to make a copy of the motion picture, in order to fill numerous requests from other organizations. (Three major television studios asked to borrow the print for a private screening, with an eye to adapting it for their public information programs.)

This hour-long, color-sound film shows what can be done by a group of well-meaning and tireless amateurs, battling incredible odds and frustrated by a shoestring budget. Whatever the effort, we are sure it has been worthwhile, for carefully preserved on a shelf of the public library is a vivid and heart-warming pictorial record of our community and the children of whom it is a part.

—GEORGIA P. FRITZ

Publicity Chairman, 1957-58  
Flower Hill Parent-Teacher Association  
Port Washington, Long Island



## WORTH A TRY

### A Greeting and a Gift

A glass of milk for Christmas? By all means, when it helps bring rosy color to the cheeks of an undernourished child. Your purchase of just one box of UNICEF greeting cards or notes buys a glass of milk for each of three hundred hungry children in underdeveloped nations of the world. The cards and notes are genuine works of art that your friends will love to receive. They are \$1.25 for a box of ten, with envelopes. For samples and order blanks write to UNICEF Greeting Card Fund, United Nations, New York.

### A Living Museum

Real people dressed in museum costumes, using the objects and tools of an ancient or exotic culture and doing their best to behave in ways characteristic of that culture—that's the latest thing in museum displays. It brings the exhibits to life in a remarkable way that is especially effective with young children. You can see the living exhibits at the Royal Ontario Museum in Toronto.

### Brighter than Bronze

Senior classes of the Mira Costa High School in Manhattan Beach, California, leave behind them a memento that is more appreciated than the usual bronze plaque. Every spring the graduating class holds an art show and invites leading professional artists to exhibit their paintings. Then the seniors vote on which painting they like best, raise the money to buy it, and present it to the school as a gift. Eight pictures given in this way now brighten the rooms and corridors of the school.

### Days of Discovery

"There are some projects in reading and library service that should be universally supported by P.T.A.'s," says Mrs. Aaron E. Margulis, national chair-

man of Reading and Library Service. One of them is Children's Book Week, held this year November 2-8.

Have you been wondering how to celebrate this important week? Try a book fair. A useful booklet, *How To Run a Book Fair*, is available for seventy-five cents from the Children's Book Council, 50 West Fifty-third Street, New York 19, New York.

Or you could put on a book exhibit. Is the public, school, or state library in your area unable to supply one? The Children's Book Council will send you for five cents a source list for exhibits of children's books.

"Explore with Books" is the theme of Children's Book Week again this year. P.T.A.'s have found that it's exciting to guide young explorers in their first journeys through the world of books. Such guidance prepares the children to undertake future expeditions on their own.

### Some Like Them Cold

It's not necessary to heat Baby's bottle, says John P. Gibson, M.D., Abilene, Texas, writing in *The Journal of Pediatrics*. In a group of 150 infants studied, it was found that 89 per cent accepted both cool formulas (removed from the refrigerator and allowed to stand until they reached room temperature) and cold formulas (right out of the refrigerator). The development of the babies was normal, and no harmful effects were noted. To get Baby accustomed to cool or cold milk, try warming the bottle less each time, advises Dr. Gibson.

### Drawn Together

A little village school in the Belgian mining country has broken into the news lately with an exciting painting experiment. The teacher pastes up a big sheet of drawing paper on the blackboard and lets the children all together try their hand at painting a picture. Each child is allowed com-

plete freedom to express what he sees and feels. Nevertheless the finished pictures show a surprising degree of unity. More important, the children learn to work as a team, to accept criticism from their schoolmates, and to discuss their problems together in a friendly spirit. Belgian educators are following the experiment with interest. Several other schools have initiated similar joint painting projects.

### Roaming Laboratory

Concerned because many Oklahoma high schools were too small to support chemistry laboratories, Robert C. Fite, director of science extension at Oklahoma State University, conceived the idea of putting one on wheels. The teacher-driver takes the laboratory to high schools in eighteen small towns, visiting each school every other week. Cost of the project is \$300 per school—and well worth it, say teachers and superintendents.

### Tops for Safety

An aspirin bottle spells danger when it gets into the hands of a child. Now a leading pharmaceutical manufacturer has developed a safety cap that makes it extremely difficult for youngsters to open aspirin bottles. The cap can't be unscrewed but has to be pried off with direct pressure. The manufacturer, however, cautions that "no safety cap is absolutely safe" and reminds parents that the safest course is still to keep all medicines—including aspirin—out of children's reach.

### Altruistic Award

As top award in a sales incentive contest among its retail salesmen, an industrial corporation has established a \$10,000 trust fund to be used for a four-year college scholarship. The winning salesman may select the fortunate young person who will receive this gift of a college education.

## STUDY-DISCUSSION PROGRAMS

# Safe Launchings—Happy Landings

### I. PRESCHOOL COURSE

Directed by Ruth Strang

"How To Read Psychology  
Without Anxiety" (page 4)



#### Points for Study and Discussion

1. What are some of the questions that you have hoped, at one time or another, to have answered by reading psychology? To which of these questions have you found helpful answers?
2. How do you go about reading psychology? Which of the following steps do you take in reading an article (or a chapter in a book) on psychology?
  - Read the title. Ask yourself, Who is the author? What is his purpose in writing the article? What do I already know about the subject? What is my purpose in reading it? How does it relate to something that is important in my life?
  - Raise questions that you hope the article will answer.
  - Look for the answers to these questions as you read—not expecting, however, always to be given "the last word."
  - Review the article to see whether you have found and remembered the answers to your questions.
  - Relate the knowledge you have gained to your own experience, and use it in some way.
3. What are a few of the reasons why books and articles on psychology sometimes make parents anxious or disturbed? Which of the following seem to be the most common causes of anxiety?
  - The reader has a serious personal problem and is already anxious before he begins to read.
  - The writer gives the impression that what is probably normal child behavior may be a pathological symptom.
  - The article or book is written in a sensational, emotion-arousing manner.
  - The article criticizes the procedures or plan of child training that the parent has been using.
  - The parent does not take into account "the amazing resilience of children."
  - The parent is threatened by the possibility of discovering something about himself or his child that he cannot accept.
  - The parent does not realize that some mistakes, some anxiety, some stress and strain must be accepted as an inevitable part of living. "Where love is, there is always worry."

What suggestions do the writers of this symposium give for avoiding each of these causes of anxiety?

4. When experts disagree, what should be the parent's

attitude? What should the parent do when confronted by different points of view?

5. What suggestions do the authors give for choosing wisely authoritative psychological sources?

6. How should psychological information be used by parents? For example:

- Should a parent try to carry out the writer's suggestions, even though they run counter to his own convictions or personality?
- Should psychology be used to tell us what to do and how to act, or to give us a better understanding of the forces at work in a particular situation?
- Should the information be judged "on the basis of common sense and your own experience"?

7. What kind of psychological information do you think is most helpful to parents?

#### Program Suggestions

- In preparation for this meeting, ask members to recall examples of helpful insights they have gained from reading psychology. Have them report briefly on these reading experiences, answering the following questions: What was the source of the insight? How was the insight arrived at—through careful reading, through having a question or problem in view, or through reading with an active mind, relating the content to one's own life?
- Select several types of psychological articles. Have various members read parts of each and tell something about the author and his apparent purpose in writing the article. Discuss each one and decide in which of these categories it falls: gives practical advice rather than psychological information; emphasizes abnormal aspects of behavior; stirs up the reader with sensational statements; presents both sides of a question; is based on common sense and personal experience; gives an informed professional point of view; is based on specific research and gives some of the findings. Discuss the value for parents of each of these types of articles. (Some of them, of course, can be taken from the *National Parent-Teacher*.)
- Invite a psychologist to discuss with you certain psychological terms commonly used in articles written for parents, such as *growth and development, maturity, perception, learning, attitude, and motive*.

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## II. SCHOOL-AGE COURSE

Directed by Bess Goodykoontz

"So Young—  
and So Worried?" (page 17)



### Points for Study and Discussion

1. The author asks us to recall some real worry of our childhood. Does one come quickly to your mind? Was it about your appearance (straight hair)? Your difficulties with other children (not being invited to a birthday party)? Breaking something and not telling? How old were you? Did you tell anyone what was worrying you? How did the matter end—or did it?

2. What worries about physical matters (pimples, overweight, being a "little shrimp," and so on) have been common among the children you know? What are some ways of helping children with these problems?

3. What is the role of the parent or teacher when a child says, "I'd rather not lead the march"? Or "None of my family is good in arithmetic"? Or "I don't like to play games"? Or "My mother is hardly ever at home for you to visit us"? Or "I'm almost the smartest one in my class"?

4. What do contests, competitions, prizes, and "gold stars" have in common? What effects do they have on children—for good or ill?

5. Esther Middlewood says: "To quiet his anxieties he may even go backward a bit to the safety of earlier childhood, assuming behavior that he had previously discarded as babyish." Can you think of examples of such behavior? What other ways do children have of hiding their worries or defending themselves from strains? Helen Ross has an interesting analysis of this on pages 41-48 of *Fears of Children* (see "References").

6. Teachers and principals often find that a youngster who steals money from others really does not want it for anything specific. In fact, sometimes the child is such a

quiet, cooperative little person that he surprises everyone by his action. Could the desire to attract attention be a reason for his taking the money? What kinds of pressures could have been building up in him?

7. List and discuss some thoughtless adult remarks that may cause children to worry. For example: "My, what a big girl you are!" "He has Grandfather Stevens' nose." "The girls will laugh at you." "His brother reads so well."

8. The author concludes: "Our children need an inner strength that is derived from love." What worries are caused by broken homes, divorce and separation, second mothers and fathers, separations due to long absences or illness of a parent? What are some of the things teachers and other adults can do to help build children's faith in themselves?

### Program Suggestions

• A good film to start a lively discussion of this topic is *Fears of Children* (27 minutes), a Mental Health Film Board production. It tells the story of Paul, a five-year-old who has the fears common to children his age. *Angry Boy* (32 minutes), another Mental Health Film Board production, is about Tommy, a preadolescent whose emotional disturbances stem from family tensions. A discussion guide has been prepared for this particular film. Ask for it when you rent *Angry Boy* from your state university extension service or public library.

• The value and danger of competition is a topic on which people sometimes have strong opinions. An impromptu debate on the subject—or a panel discussion—would give the group an opportunity to consider the effect of competition on some children.

• A child guidance clinic is one of the means used by communities to help worried children and anxious parents. Some states provide traveling clinics. If your group wishes to know more about how such clinics work, invite several informed persons to speak on such topics as these: "What Purposes Does a Child Guidance Clinic Serve?" "How Does It Operate?" "What Staff Does It Have?" "How Does It Serve Rural Areas?" "What Sorts of Problems Does It Deal with?" Allow time for questions and discussion.

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### III. COURSE ON ADOLESCENCE

Directed by Evelyn Millis Duvall

"What Kinsey Overlooked About Kids" (page 12)

#### Points for Study and Discussion

1. Dr. Kirkendall's article contains a wealth of material for careful study. Review, for instance, the six specific emphases that the Kinsey reports overlooked (as have many of the rest of us): (1) They do not differentiate between the kind or intensity of feelings associated with sexual experiences. (2) They suggest little that is helpful in evaluating long-run outcomes. (3) They offer no help in making decisions about conduct. (4) They deal only with averages based on the behavior of certain small groups. (5) They fail to consider human relationships and how sex affects them. Finally (6) they overlook the essential quality and nature of human relationships.

Do you agree that these are the things we need to know about this part of life in order to be of real help to our growing young people?

2. Out of years of research comes the recognition that there are many different motives for sex behavior. Have you been aware of the importance of group pressure in this area of teen-agers' lives? Do you see how an insecure boy or girl who urgently wants to belong to a group feels compelled to do what the rest of the group are doing? Do you agree that a boy can "use" a girl out of hostile feelings for her? That a girl can get rid of a fellow by enticing him into behavior that will give her cause to break off? That sometimes a boy feels he must prove his masculinity? That a girl may be willing to do almost anything to hold her boy friend? Do still other reasons sometimes underlie sex behavior—such as spite, jealousy, or rebellion?

3. What can a parent, teacher, or youth leader do to let teen-agers know that he cares tremendously about how they manage the sex side of life? What support and reassurance can we give the good boy or girl? How can we get through to our young people with the support and specific guidance they so obviously need? Is it enough to tell our departing youngster, "Come home early" or "Be careful, dear"? How have you been able to communicate the values that can help your adolescent achieve wholesome, fine relationships with the other sex? Is this something you would like to be able to do better?

#### Program Suggestions

\* Ask your guidance counselor or a Hi-Y and Tri-Hi-Y or Y-Teens adviser to select a panel made up of three boys

and three girls of senior high school age to meet with you to discuss "What Boys and Girls Expect of Each Other on Dates." Choose a panel leader who is skillful in getting young people to express their real feelings. Tell the teen-agers that you are trying to understand some of the problems that come up on dates, and that you want them to talk over as frankly as they can what they consider to be appropriate dating behavior. Be ready to ask questions for further panel discussion as soon as the formal presentation is over.

\* Show the film *How To Say No (Moral Maturity)*, listed under "References," and discuss how you can help your own sons and daughters refuse the unsavory or risky invitations that come their way. Talk over with each other how you have prepared your children for new ventures such as the first date, the first trip away from home with a car, the first camp experience, and so forth. How specifically helpful were you able to be in each case? What was your child's response to your guidance?

\* Invite a particularly well-qualified person, such as a psychiatrist or some other physician who has specialized in the problems of youth, to meet with your group and talk about the sexual-social-emotional aspects of adolescent development, with special emphasis on how parents and teachers can help youth grow into healthy, happy maturity. If you can prepare questions for the outside speaker in advance, he or she will be better able to focus the presentation on your interests. Schedule enough time for the speaker to answer further questions from the group.

\* Assign the readings listed below to several members of your group, and ask them to be ready to review and discuss what they have read. After summarizing the book or pamphlet, each reviewer could cite specific passages showing how some of the topics of greatest interest were handled. Put the books and booklets on your parents' bookshelf for use by all your members.

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# A BOOK REVIEW

**REVEILLE FOR A PERSIAN VILLAGE.** By Najmeh Najafi and Helen Hinkley. New York: Harper, 1958. \$4.00.

We Americans are beginning to know that we need new eyes for looking at a new world. In particular, we need to see many portions of our planet as *real*—places that have been for us chiefly story-book lands. This, in brief, is to be the great age of our growth into empathy—and often, in consequence, into new appreciation and a new humility.

We owe, then, a debt of gratitude to any author who writes a book that invites us to know, as the daily homeland of human beings, any country which we have been accustomed to ignore, to belittle, or to catalogue as "quaint." Among such empathy-making books I myself have found none more warmly valuable than *Reveille for a Persian Village*.

Najmeh Najafi, well-born daughter of a Teheran family, had in early childhood one of those experiences after which life is not the same again. On a religious feast day, she went with her aunt to deliver food to the needy inhabitants of a nearby village. There for the first time she saw the gaunt realities of privation. On that very day, she tells us, there began to shape up in her young mind a resolve which has become the animating force of her life: to help the village people of her own country find some way out of their impoverishment—and out of the hopeless apathy fostered by it. And the process, she felt, should take place without their suffering a destructive alienation from the good and beautiful in their own culture.

In the service of that dream she spent four years in America, educating herself in her chosen work and building associations with individuals and groups that shared her vision. Then, returning to Persia, she undertook what must surely rate as one of the strangest of explorations. She searched her own land for a village untouched by the work of Point Four, the Near East Foundation, or any similar agency—a village so desperate, so remote from "advantages," so trapped by the natural rigors of its locale that literally everything would have to be done from scratch *by the people*. And they would have to do it with such ingenuity as they could discover within themselves. Sarbandan became her village, her workshop, and her home.

*Reveille for a Persian Village* tells the day-by-day, month-by-month story of how the villagers of Sarbandan learned the rudiments of self-help and mutual help, and thereby took their first hesitant steps out of their long yesterday of privation and ignorance. In equal measure it is the story of their gaining a new, vital awareness of the values of their own tradition.

Something stirs in our own hearts and minds as we read a book like this—a hunger to be in on the making of mankind's less hungry tomorrow. —BONARO W. OVERSTREET  
Author, poet, lecturer

(Continued from page 10)

Board, which gave fifteen thousand dollars toward the drama department's regular expenses, the administration allocated thirty thousand dollars, and in 1941 Baker got his playhouse—Baylor's present Studio One.

## Hamlet and the Hamlets

Baker uses this theater for the productions of *Hamlet* that have won particular acclaim in the theatrical world. Interpreting the story as a modern study in clinical psychology, he split Hamlet's personality three ways and had three actors, working in unison, each speaking the lines of a particular character trait. Broadway Producer Paul Gregory describes it as "the most moving thing I have ever seen, on a university campus or elsewhere." And in 1957 a Broadway production of Shaw's *Major Barbara* on tour canceled a performance so its cast could fly down to Waco and see the Baylor *Hamlet*.

In 1946 Baker made a profit of supplementing leisure-time activities in the small towns of the Southwest. One spring, for example, he sent a group of advanced drama students as a touring company to produce shows in the schools and churches of sixty Texas communities. Looking at the needs of his own city, he organized a Children's Theater in Waco. He also started classes in television at Baylor, and his was the first collegiate group in the Southwest to present a live TV drama. In 1952 he took a group of Baylor actors to Paris to produce Lynn Riggs' *Green Grow the Lilacs*.

That such an active drama center should be located on the Texas prairie is a tribute to both Baker and Baylor, a Baptist school of strict Victorian traditions.

It has not always been easy. The Baylor business office frowns on expenditures for Baker's experiments, and the dean's office complains that students working long hours in the theater fall down on their other courses. But the unconventional Baker has had a staunch friend in President W. R. White, who answered one critic's complaints with the remark, "All geniuses have their rough edges."

"Don't move when things get tough," Baker once counseled a graduate. "As long as you have one friend in the administration, stay and build. Things are not easier elsewhere. If you can't make what you believe in where you are, it is doubtful that you ever will, no matter where you go. Grow roots; people and pressures shift, but the soil is about the same every place."

The thousands of us who have profited from Baker's philosophy are happy that he has followed his own advice.

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*As a student Cyril Eric Bryant was infected with Paul Baker's enthusiasm for the experimental. After graduation he kept close to the Baylor Theater while serving on the university's administrative staff.*



# MOTION PICTURE previews



## PREVIEW EDITOR, ENTERTAINMENT FILMS

MRS. LOUIS L. BUCKLIN

### FAMILY

*Suitable for children if accompanied by adults*

**Houseboat**—Paramount. Direction, Mel Shavelson. A charming modern fairy tale. Cary Grant is the suave and mildly nettled father of three children for whose care he suddenly becomes responsible when their mother (from whom he has been separated) is killed in an automobile accident. As hero he must prove his good points to the doubting youngsters, thus indirectly winning the approval of the heroine. She is Sophia Loren, the bored daughter of a visiting symphony orchestra conductor, who takes a position as maid in the Grant household because the children have begged her to. The only available living quarters in crowded Washington prove to be a dilapidated houseboat. A little paint, applied lightheartedly by father, maid, and children, transforms the decayed wreck into an enchanting dwelling. The children's problems are treated with simple dignity. Miss Loren, decorative as always, proves genuinely warm and sympathetic. Leading players: Cary Grant, Sophia Loren.

Family	12-15	8-12
Entertaining	Entertaining	With interpretation

**Kings and Queens**—MGM. A George K. Arthur short. A rich parade of portraits of England's rulers begins with a tapestry woven at the time of William I's conquest of England and continues through an elaborate series of paintings by the great artists of each monarch's reign up to Queen Elizabeth II. Michael Redgrave gives a brief historical commentary. In beautiful color.

Family	12-15	8-12
Excellent	Excellent	Excellent

**The Littlest Hobo**—Allied Artists. Direction, Charles R. Rondeau. A film for children about a remarkable German police dog,



Cary Grant supervises his children's paint job in this scene from *Houseboat*.

who is the "littlest hobo." While he loves his free, wandering life his kind heart always involves him in distracting adventures. He simply must free a carload of dogs headed for the pound. He cannot bear to see a little boy crying for his lost lamb, so he finds the animal at the slaughterhouse, releases it, and pulls it gently away by a lead rope. The pace becomes fast and furious, however, when the police set forth in pursuit, and many scenes are fresh, first-rate farce. The amateur director's hand is evident in the handling of the other members of the cast—for example, the cotton-candy, artificial type of little crippled girl and the all-too-phony hoboos. The backgrounds are unusual and colorful.

Family	12-15	8-12
	Uneven entertainment	

**Money, Women, and Guns**—Universal-International. Direction, Richard Bartlett. This low-keyed, pleasantly told western lacks the violence and vulgarity that its title suggests. The story concerns Detective Jock Mahoney's efforts to track down the killer of an old prospector and also the beneficiaries of the man's will. These beneficiaries, he soon discovers, are all persons of weak character whose need for money, the old man imagined, might lead them to acquire it criminally. One exception is fatherless Tim Hovey, whose courageous mother provides the romance of the story. Leading players: Jock Mahoney, Kim Hunter, Tim Hovey.

Family	12-15	8-12
	Good small western	

### ADULTS AND YOUNG PEOPLE

**Andy Hardy Comes Home**—MGM. Direction, Howard W. Koch. Mickey Rooney, as the son of aged Judge Hardy, returns to his old home in the first of what threatens to be a series of heavily sentimentalized pictures about small-town life. Mr. Rooney is looking for a factory site for his firm, but through the plottings of the town villain he is made to appear a shady opportunist. The townspeople are easily led to believe that Mickey's project will make their fair village deteriorate into a dissolute and dirty slum. Leading players: Mickey Rooney, Patricia Breslin.

Adults	15-18	12-15
Matter of taste	Mediocre	Mediocre

**Appointment with a Shadow**—Universal-International. Direction, Richard Carlson. A crime melodrama that starts slowly but picks up when an ex-reporter (fired for alcoholism) tackles an assignment to cover the murder of a well-known gangster. His girl friend, sister of an important police officer, gives him the tip-off, so he can bring in a scoop and get his job back. His discoveries are so startling, however, that his girl and everyone else assume he has started drinking again. He is therefore forced to hunt, battle, and capture the dangerous criminal singlehanded. Leading players: George Nader, Joanna Moore.

Adults	15-18	12-15
Fair	Fair	Fair

**The Big Country**—United Artists. Direction, William Wyler. In portraying the heroic stature of a man who refuses to conform to the cut-and-dried standards of courage of the old West, this melodrama lifts the western to a high level. The basic plot is the same: a feudal struggle between two patriarchal families, trapping young lovers and innocent bystanders in the violence it breeds. Gregory Peck as a questioning and sturdy easterner threads a skein of sanity, wry humor, and perception through



the proceedings. His fine performance is matched by those of the other principals. Charlton Heston plays a tough ranch hand, rejected suitor of the boss's daughter, Carroll Baker. Jean Simmons is a sympathetic, courageous schoolteacher who owns "Big Muddy," the river that causes the feud. Burl Ives does well as a proud old rebel riding hard on his degenerating "have-not" clan. Photography, scenery, and music all match the production in quality. Leading players: Gregory Peck, Charlton Heston, Jean Simmons, Carroll Baker, Burl Ives.

Adults 15-18 12-15  
Excellent of its type

**The Captain from Keenick**—OGA. Direction, Helmut Kautner. A wry, satiric farce in which a humble shoemaker living in Prussia at the turn of the century proves that authority is vested in appearance. In an imposing hand-me-down army uniform too big for him and guided by the army manual of arms, memorized in prison, the little shoemaker orders a detachment of passing soldiers to accompany him to Keenick. There he arrests the mayor and takes over the coffers. Biting and hilarious slapstick with a Chaplinesque hero in an entertaining and excellently produced film. German titles. Leading player: Heinz Ruhmann.

Adults 15-18 12-15  
Good Good Mature

**Cat on a Hot Tin Roof**—MGM. Direction, Richard Brooks. Tennessee Williams' dynamic (if confused) stage play becomes on the screen a static, even more confused family portrait of vigorous but unlovely people. It is suggested, not dramatized, that the family's trouble has been caused by irascible, self-centered Big Daddy, who by depriving his boys of affection prevented them from becoming mature men. Judith Anderson as Ida, or Big Mama, is the one really clear-cut personality—the unloved wife, not completely understanding but always there. Her performance is finished and sure. Leading players: Elizabeth Taylor, Paul Newman, Burl Ives, Judith Anderson.

Adults 15-18 12-15  
Uneven, well-produced, diluted version of the play No No

**City of Fear**—Columbia. Direction, Irving Lerner. An escaped convict carries with him a canister of cobalt 60, which he believes to be a million dollars' worth of heroin. Swarms of metropolitan police search the city streets for him, armed with Geiger counters. They are fighting against time, for the whole city is in danger of contamination and death the moment the canister is opened. Even when it is closed, the rays do their deadly work, slowly destroying the convict and injuring those who come in contact with him. The film, while not first-rate, may well disturb a viewer's complacency as he wonders about the lethal properties of new scientific discoveries.

Adults 15-18 12-15  
Unusual suspense melodrama Mature

**The Decks Ran Red**—MGM. Direction, Andrew L. Stone. Broderick Crawford, crewman on a freighter, plots to kill everyone on the ship so as to secure a million dollars in salvage money. The story is based on a true incident, but the unexciting, semi-biographical commentary, instead of rounding out a one-dimensional villain, simply slows down the action. Lukewarm direction and indifferent acting do not help matters. James Mason as the earnest and harassed new captain exhibits the proper heroics. However, Broderick Crawford does not even look menacing, and Dorothy Dandridge is self-conscious in an implausible role. Leading players: James Mason, Broderick Crawford, Dorothy Dandridge.

Adults 15-18 12-15  
Poor Poor Poor

**Father Panchali**—Edward Harrison. Direction, Satyajit Roy. A sensitively filmed story of an Indian family, told with directness and great beauty. The family, Brahmin and Bengalese, is poorest among the poor. The father is a kindly but impractical dreamer. The proud mother struggles desperately to maintain her small household. The daughter and small son find a slender happiness in the forest, in the mysteries of a distant train, and with each other. As busy and brittle as a grasshopper is the ancient aunt who lives with them, an old crone whom the mother can barely endure because her small needs take too much from the others. When tragedy strikes, the effect is deeply moving with no touch of pathos. Leading players: Kanu, Karuna, Subir, and Runki Banerji.

Adults 15-18 12-15  
Excellent Mature Mature

**Harry Black and the Tiger**—20th Century-Fox. Direction, Hugo Fregonese. A famous hunter has been hired by the Indian government to destroy a man-eating tiger. He meets a wartime friend whose cowardice had caused the hunter to lose a leg in the war. When he permits the man to join the hunting party to impress his small son, he is once more badly injured saving the frightened man's life. News of further marauding by the tiger sends the hunter out while he is still weak and feverish, and the tiger-hunting episodes become symbolic of his confusion and pain as well as of the final resolution of his inner conflict. An unusual film in that the characters are not stereotyped. The hunter isn't complacent about his strength, nor is his friend ignoble in his weakness. The flash-back technique is well used. Leading players: Stewart Granger, Barbara Rush, Anthony Steel.

Adults 15-18 12-15  
Excellent Excellent Excellent

**I Married a Monster Out of Space**—Paramount. Direction, Gene Fowler, Jr. Monsters from outer space (and why are they all monsters?) have commenced an invasion of earth, taking over the bodies of men. Having lost their own women they mate with earthlings. Gloria Talbott has the bad luck to be married to one of the creatures. Although he makes her life wretched, it takes her a year to discover the truth about him. Common-place science-fiction with unimaginative hocus-pocus. Leading players: Gloria Talbott, Tom Tryon.

Adults 15-18 12-15  
Poor Poor Poor

**Law and Disorder**—Continental. Direction, Charles Crichton. A delightful British farce in which Michael Redgrave, an engaging lawbreaker, balances his "take" against his years of imprisonment and finds that crime pays. It has enabled him to educate his son to be a barrister for the comparatively small price of fifteen years' loss of freedom. Robert Morley, as the judge who has sentenced Redgrave to prison several times, is an impressively doughty and inflexible official. The ex-convict's son, who has always believed his father to be a missionary, becomes the judge's new marshal. Though the father retires to a seacoast town so as not to jeopardize his son's career, he cannot resist a bit of smuggling, and then his real difficulties begin. Leading players: Michael Redgrave, Charles Crichton, Robert Morley.

Adults 15-18 12-15  
Very enjoyable Enjoyable Possibly mature

**Lucky Jim**—Kingsley. Direction, John Boulting. Even English slapstick farce has its angry young men today. Lucky Jim, a bungling young college instructor, goes through a lot of not always too funny shenanigans, but you sense that underneath he is a very serious and very angry young man. He is particularly angry at the head of his department—with his madrigals, his empty-headed wife, and above all his silly book on Merrie England. Scheduled to give a Founder's Day address, Jim gets drunk, twists the corny, sentimental words of the expected speech, and says a few impassioned words of his own about the false world of the past. Leading players: Ian Carmichael, Ruth Griffith.

Adults 15-18 12-15  
Uneven English farce Uneven English farce Mature

**Man of the West**—United Artists. Direction, Anthony Mann. A sensitive director tries hard to give significance to this run-of-the-mill western. He is aided by excellent photography that makes the rat-tat-tat of busy western gunmen part of a striking, desolate pattern of life in a ghost town. Lee J. Cobb helps, too, by playing his bad-man role with plenty of fireworks. The dénouement carries some suspense. Having finished off all other members of a gang, Gary Cooper, reformed outlaw, rides soberly back to the old man who brought him up and who loves him. Can our hero kill him also? Leading players: Gary Cooper, Julie London, Lee J. Cobb.

Adults 15-18 12-15  
Matter of taste Mature No

**Murder by Contract**—Columbia. Direction, Irving Lerner. This is the melodramatic, superficial study of a young man who has trained himself to murder for profit. Calmly he reads, exercises, and listens to music as he awaits his assignments, among them the disposal of his current boss. It is only when the victim is a woman (a government worker who has become an important witness in a criminal case) that the killer falters, blunders, and runs away. Some ingenious methods of murder are displayed. Leading players: Vince Edwards, Philip Pine.

Adults 15-18 12-15  
Matter of taste No No

**A Night To Remember**—Rank Organization. Direction, Roy Baker. A brilliant, absorbing documentary-type drama about the sinking of the *Titanic*. With a wealth of realistic detail, the film recaptures the sheer incredibility of the disaster and the tragic complacency of those on board who would not believe that the "unsinkable masterpiece of twentieth-century engineering" could possibly sink. Yet it took only two hours and forty minutes for the great ship to disappear under the waves after what seemed only a gentle nudge by a passing iceberg. Second Officer Kenneth More is the main character—efficient, tireless, heroic. Characterizations are restrained in English fashion but reflect admirably the unselfish courage, cowardice, or bitter-sweet resignation of a wide variety of passengers. Leading players: Kenneth More, Ronald Allen.

Adults	15-18	12-15
Excellent	Excellent	Excellent

**Villa**—20th Century-Fox. Direction, James B. Clark. A sloppy film that does no credit to the Mexican hero. The peon-bandit is presented both as a Robin Hood of the poor and as a general of the revolution. Many scenes are wasted on a woolly American adventurer and his love for the American "wife" of Pancho Villa. Mediocrely conceived and directed. Leading players: Brian Keith, Cesar Romero, Rodolfo Hoyos.

Adults	15-18	12-15
Poor	Poor	No

**Wind Across the Everglades**—Warner Brothers. Direction, Nicholas Ray. The Florida everglades—the birds, foliage, waterways, and skies—are beautiful to look upon. The accompanying story, in which a conservationist hero battles the "king" of the poachers, is uneven, old-fashioned melodrama, occasionally exciting and sometimes absurd. Leading players: Burl Ives, Christopher Plummer.

Adults	15-18	12-15
Colorful settings	Mature	No

## 16MM FILMS

**An American Girl**—Dynamic Films. 25 minutes. Eloquently speaking the juvenile decency (in contrast to juvenile delinquency) that is inherent in youngsters, this film is based on a real-life incident. It portrays a young girl's dilemma when she is ostracized by her friends for wearing a medal that is the symbol of her religion. Though hurt by their unkindness, she courageously refuses to "become an enemy of anybody" and finally permits her diary to be read aloud in an assembly. Her movingly direct and forthright appeal for understanding awakens a new awareness of the meaning of democracy.

**Is This Love?**—McGraw-Hill. 19 minutes. Adult discussion groups as well as young people will react in a wide variety of ways to this dramatic comparison of two teen-age couples who feel they are in love and want to get married. The film, not completely in sympathy with the mature, sensible couple, should create areas of agreement and understanding between parents and youth and clarify their attitudes toward early marriage.

**Life of the Molds**—McGraw-Hill. 21 minutes. The commonplace is made fascinating in this documentary film describing the growth and many scientific uses of molds, plus the tragedy and destruction they can wreak. Time-lapse photography and artistic use of color lend a unique beauty to the film and enhance its educational values.

**The Return**—MPO Productions. 19 minutes. A sensitive, appealing story of the rehabilitation of a young paraplegic, demonstrating the wide scope of modern physical therapy. The film places great emphasis on both the mental and the physical restoration of the individual. Exercises in themselves are not much good, a therapist realizes, unless she can arouse the interest of her patient and consistently maintain his hope and faith in life. Because physical therapy is revealed as a vital, challenging occupation, the film should prove useful for high school groups considering choices of careers.

Human nature being what it is, there are bound to be healthy differences, from time to time, among the members of our P.T.A. previewing committee. A note from our preview editor, Mrs. Bucklin, informs us that dissenting votes on the evaluation of *Kill Her Gently*, reviewed last month, now add up to a majority opinion. Instead of rating the film as "a good thriller," the committee says, gently, that it is "poorly directed, acted, and produced."

## MOTION PICTURES PREVIOUSLY REVIEWED

### Family

**Light in the Forest**—Fair.  
**Old Man and the Sea**—Children and young people, mature; adults, excellent.  
**Rock-A-Bye Baby**—Jerry Lewis fans.  
**The Sheepman**—Enjoyable.  
**Smiley Gets a Gun**—Entertaining.  
**Snowflake**—Children, fair; young people, slow; adults, fair.  
**South Seas Adventure**—Children, with interpretation; young people, interesting; adults, very enjoyable.  
**Tarzan's Fight for Life**—Children and young people, Tarzan fans; adults, good Tarzan film.  
**White Wilderness**—Excellent.  
**Wild Heritage**—Good western.

### Adults and Young People

**Another Time, Another Place**—Children and young people, no; adults, matter of taste.  
**Apache Territory**—Mediocre.  
**The Badlanders**—Children, too confused; young people, mature; adults, adult western.  
**Badman's Country**—Western fans.  
**Blood Arrow**—Children and young people, no; adults, western fans.  
**Blue Murder at St. Trinian's**—Children and young people, probably hilarious; adults, matter of taste.  
**The Bravados**—Children, no; young people, mature; adults, adult western.  
**Buchanan Rides Alone**—Children, no; young people and adults, poor.  
**The Camp on Blood Island**—Children and young people, no; adults, matter of taste.  
**The Case of Dr. Laurent**—Children, with family; young people, mature; adults, good, although uneven.  
**A Certain Smile**—Children and young people, no; adults, matter of taste.  
**Colossus of New York**—Mediocre science fiction.  
**Dangerous Youth**—Fair.  
**Davy**—Children, mature; young people and adults, mediocre.  
**Desert Hall**—Poor.  
**Dunkirk**—Good.  
**Edge of Fury**—Children and young people, no; adults, well produced.  
**The Fiend Who Walked the West**—Children and young people, no; adults, long-drawn-out, sadistic western.  
**The Fiend Without a Face**—Poor.  
**Flaming Frontier**—Poor western.  
**The Fly**—Children, mature; young people, for fans of horror films; adults, excellently produced.  
**Forbidden Island**—Poor.  
**Fort Massacre**—Children, no; young people, poor; adults, unusually gory western.  
**Gang War**—Children and young people, no; adults, brutal gangster picture.  
**Gideon of Scotland Yard**—Very good.  
**Goonies' Walk**—Children, very mature; young people, mature; adults, mature western.  
**The Hounded Stranger**—Children, no; young people, pretty horrible; adults, matter of taste.  
**High School Confidential**—Children and young people, no; adults, bad.  
**Horror of Dracula**—Children and young people, mature; adults, well-done thriller.  
**Hot Spell**—Children, no; young people, possibly too mature; adults, extremely interesting.  
**I Bury the Living**—Uneven murder mystery.  
**I Married a Woman**—Children and young people, mediocre; adults, not very funny.  
**Imitation General**—Matter of taste.  
**Indiscreet**—Children and young people, no; adults, smoothly produced.  
**Island Women**—Children, no; young people, very poor; adults, poor.  
**The Key**—Children, no; young people, mature; adults, excellent in part.  
**Kill Her Gently**—Poor.  
**King Croole**—Children and young people, no; adults, matter of taste.  
**La Parisienne**—Children, no; young people, mature; adults, matter of taste.  
**The Law and Jake Wade**—Children, poor; young people, mature; adults, matter of taste.  
**The Lone Ranger and the Lost City of Gold**—Children and young people, mediocre; adults, poor.  
**Maracalbe**—Children, no; young people, routine; adults, routine adventure story.  
**The Matchmaker**—Very good.  
**Me and the General**—Children, very mature; young people, mature; adults, good but uneven farce.  
**The Naked and the Dead**—Poor.  
**The Naked Earth**—Children, no; young people, mature; adults, good.  
**Once Upon a Horse**—Poor.  
**Portrait of an Unknown Woman**—Children and young people, no; adults, fair.  
**Raw Wind in Eden**—Light entertainment for Esther Williams fans.  
**The Reluctant Debutante**—Children, light farce; young people, sophisticated; adults, light, well-played farce.  
**The Revenge of Frankenstein**—Children and young people, no; adults, pretty strong farce.  
**Ride a Crooked Mile**—Children, no; young people, poor; adults, mediocre western.  
**Saga of Hemp Brown**—Western fans.  
**Sierra Barco**—Children and young people, routine; adults, routine western.  
**The Sparkel**—Children, possibly tense; young people and adults, good mystery.  
**Space Children**—Routine treatment of an interesting theme.  
**Space Master X-7**—Routine science fiction.  
**A Tale of Two Cities**—Children, mature; young people, excellent; adults, good.  
**Ten North Frederick**—Children, mature; young people and adults, weak.  
**The Thing That Couldn't Die**—Poor.  
**This Angry Age**—Children and young people, no; adults, absorbing screen drama.  
**Thunder Road**—Children, no; young people, mature; adults, matter of taste.  
**Thundering Jets**—Mediocre.  
**Toughest Gun in Tombstone**—Routine.  
**Twilight for the Gods**—Children, no; young people and adults, ordinary.  
**Vertigo**—Children, mature; young people and adults, interesting mystery.  
**The Vikings**—Children and young people, poor; adults, matter of taste.  
**Voice in the Mirror**—Children and young people, mature; adults, fair.  
**The Whole Truth**—Children and young people, no; adults, routine thriller.  
**Wink of an Eye**—Children, mature; young people and adults, good thriller.

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## American Education Week, 1958

A nation is its people. Its goodness and greatness spring from their character and knowledge, their abilities and aspirations.

America's greatness depends in large measure on her schools. For American schools are the greenhouses and nurseries where talents and character are nurtured and cultivated in their tender growing period. Under the guiding hand of good teachers, children grow to fulfill their finest possibilities.

America's future is in school today.

Throughout the nation big schools and small schools, country schools and city schools are trying to help all children become good, useful, creatively intelligent. They are trying to educate young citizens who will cherish their heritage of freedom and democracy—citizens who will bear democracy's burdens gladly, who will use freedom's privileges responsibly.

If you would see the future, visit your school during American Education Week. If you would shape a bright future for America and her children, support and strengthen your school. America's future is in school today.

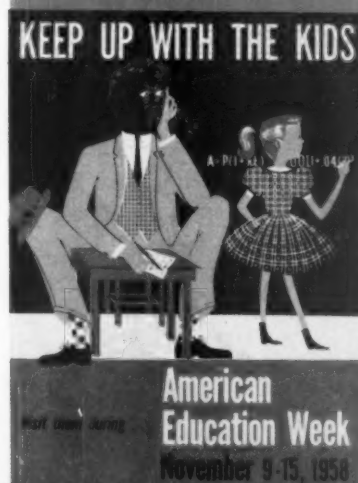
*General Theme of American Education Week:*

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### *Daily Topics*

Sunday, November 9	Character Building
Monday, November 10	Responsible Citizenship
Tuesday, November 11	Education and Survival
Wednesday, November 12	The Curriculum
Thursday, November 13	The Teacher (National Teachers Day)
Friday, November 14	Developing Talents
Saturday, November 15	Community Teamwork

# The Future in Your School



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